

SC & DRAMA

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MUSICAL AMERICA



JOSEPH SZIGETI

MARCH 23, 1941

NEW YORK
HERALD TRIBUNE,

MARCH 17, 1941

Giannini Sings At New Friends Mozart Concert

Metropolitan's Soprano Is
Heard in Two Arias at
Carnegie Hall Session

By Robert Lawrence

The most memorable feature of yesterday's Mozart concert by the New Friends of Music Orchestra, given late in the afternoon at Carnegie Hall, was the superb singing of Dusolina Giannini, who appeared as soprano soloist. Yesterday, at Carnegie Hall, Miss Giannini triumphed through the alliance of vitality, good taste and a complete fulfillment of Mozart's demands.

Indeed, on the basis of this singing, it is hard to understand why one of the finest dramatic sopranos of our time has made only a single appearance this season at the opera. Miss Giannini's is an ideal voice for the rôles of Elvira in "Don Giovanni" and of the Countess in "Le Nozze di Figaro." As heard at the New Friends concert in two concert arias by Mozart, "Bella mia fiamma, addio" and "Ch'io mi scordi di te," she revealed an unexpected vocal flexibility. Her voice has gained in sensuous appeal; and, except for an occasional tendency to "spread" on middle tones, her manner of production was clean and solid.

Both of the arias undertaken by Miss Giannini are among the most difficult in the whole Mozart literature. They demand a brilliant organ, extraordinary intonation and complete agility. It is no exaggeration to say that all of these demands were successfully met yesterday. One heard a beautifully equalized scale, dramatic quality when the voice was used at full strength and a ravishing mezza-voce employed at the discretion of the composer. The climax of "Bella mia fiamma," so strikingly similar to the culmination of Elvira's first aria in "Don Giovanni," brought forth a gleaming high B-flat; and the pyrotechnics of "Ch'io mi scordi di te" were stunning in their accuracy. It was Miss Giannini's afternoon, and she carved a new place for herself as a singer in the classic style.

Noel Straus in the New York Times, March 17, 1941

"The all-Mozart program given by the Orchestra of the New Friends of Music, under Fritz Stiedry, late yesterday afternoon in Carnegie Hall, reached its climax of achievement with two concert arias sung by Dusolina Giannini. The Metropolitan soprano, in the peak of vocal form, delivered these exceedingly exacting offerings with a richness of tone, an expressiveness and dramatic power that made them memorable. The numbers in which Miss Giannini accomplished this superior work were the recitative and rondo, 'Ch'io mi scordi di te,' and the recitative and aria, 'Bella Mia Fiamma.' Both arias require a singer of exceptional technical ability, intelligence and musicianship, and both demand an interpretation in the grand style. They found an ideal exponent in Miss Giannini, who voiced their moods of grief, tenderness and heroic sacrifice in the most efficient and effective manner."



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PHILHARMONIC LISTS EIGHT CONDUCTORS FOR CENTENNIAL

America's Oldest Symphony to Commemorate 100th Year with Seven Visiting Leaders in Addition to Barbirolli

Stokowski First Guest

Koussevitzky, Walter, Mitropoulos, Rodzinski, Goossens and Busch to Appear—Usual Subscription and Youth Concerts to Be Held

COMMEMORATING the 100th year in the history of America's oldest orchestra, The New York Philharmonic-Symphony will be led by eight conductors during its centennial season, which will open in Carnegie Hall on Oct. 9, including the orchestra's regular conductor, John Barbirolli. The other conductors will be Serge Koussevitzky, Bruno Walter, Leopold Stokowski, Dimitri Mitropoulos, Artur Rodzinski, Eugene Goossens and Fritz Busch.

The Philharmonic-Symphony's centennial will be celebrated during the season of 1941-42, and the first part of the season of 1942-43, covering the anniversary of the founding of the Philharmonic Society on April 5, 1842, and its first concert on Dec. 7, 1842.

Koussevitzky Engagement Notable

The appearance of Serge Koussevitzky for two weeks in January will mark the first occasion upon which the conductor of the Boston Symphony has led another American orchestra since coming to America seventeen years ago. He will conduct the New York orchestra through the courtesy of the trustees of the Boston Symphony.

Mr. Stokowski, long associated with the Philadelphia Orchestra and who appeared only once before with the Philharmonic, in the Autumn of 1930 when he and Arturo Toscanini changed posts for two weeks, will conduct the first fortnight of the season.

Bruno Walter, who was a guest conductor this season, will return for four weeks: the first half of his period will be in October, the second half in April.

Dimitri Mitropoulos, conductor of the Minneapolis Symphony, who was introduced to Philharmonic subscribers this past Winter, has been engaged for one month.

Dr. Artur Rodzinski, conductor of the Cleveland Orchestra for the past eight years, has also been engaged to conduct for four weeks. He last conducted the Philharmonic-Symphony in the Winter season of 1936-37.

Eugene Goossens, English-born conductor, who has been musical director of the Cincinnati Symphony for ten years, has never before conducted the Philharmonic. He has been engaged (Continued on page 4)

Winners of the Opera Radio Auditions



Wide World

The Three Singers, Who Were Awarded Metropolitan Opera Contracts, with Opera Officials. From the Left, Front: Wilfred Pelletier, Conductor; Mary E. Van Kirk, Contralto; Lansing Hatfield, Bass-baritone, and Mona Paulee, Mezzo-soprano. At Back: Earle R. Lewis and Edward Ziegler, Assistant General Managers, and Edward Johnson, General Manager

THREE young singers, selected from eight finalists who were among the 700 operatic aspirants heard in the sixth annual Metropolitan Auditions of the Air, received opera contracts and checks for \$1,000 each from the radio sponsors as they were announced audi-

tion winners on the radio program of March 23. They are: Mary E. Van Kirk, twenty-four, contralto, of Cleveland; Mona Paulee, twenty-four, mezzo-soprano, of Edmonton, Can., and Los Angeles, and Lansing Hatfield, twenty-nine, bass-baritone, of Hickory, N. C.

ANN ARBOR ANNOUNCES FESTIVAL PROGRAM

Eleven Soloists, Including Four Newcomers, to Appear—Philadelphians to Play

ANN ARBOR, MICH., March 20.—Dr. Charles A. Sink, president of the University Musical Society of the University of Michigan, has made public the names of artists who will participate in the forty-eighth annual May Festival to be held at the University of Michigan on May 7, 8, 9 and 10.

Eleven soloists will participate, including four who have never before been heard in Ann Arbor: Jarmila Novotna, soprano; Suzanne Sten, mezzo-soprano; Charles Kullman, tenor; and Mack Harrell, baritone. Seven former favorites will be brought back: Dorothy Maynor, soprano; Enid Szantho, contralto; Lawrence Tibbett, baritone; Norman Cordon, bass; and three instrumentalists, Jascha Heifetz, violinist; Gregor Piatigorsky, 'cellist; and José Iturbi, pianist.

Thor Johnson, Festival choral conductor, will present the Choral Union in episodes from Tchaikovsky's 'Eugene Onegin', Brahms's Requiem, and 'Alleluia', an unaccompanied work by Randall Thompson. The Youth Chorus, under Juva Higbee, will sing a group

of songs for young people, and will also present d'Indy's 'St. Mary Magdalene'.

The Philadelphia Orchestra will be heard at all six concerts. This will mark its sixth continuous annual appearance at these festivals. The orchestral works will be conducted by Eugene Ormandy, and associate conductor Saul Caston.

The programs are as follows:

MAY 7, EVENING:
Concerto in D for orchestra....Handel-Ormandy
Recitative and Aria, 'Bring Me Cross and Cup' from the 'St. Matthew Passion'.....Bach
'Arm, Arm, Ye Brave' from 'Judas Macabaeus' Handel
Lawrence Tibbett
Symphony No. 7 in A, Op. 92.....Beethoven
(Continued on page 4)

Hollywood Bowl Plans

PLANS for concerts and operas in the Los Angeles Hollywood Bowl this Summer are being formulated. Mrs. Leiland Atherton Irish, manager of the programs for the Southern California Symphony Association, disclosed that the concerts would begin on July 8 and continue to Aug. 30. There will be four symphony nights in July, conducted by Bruno Walter; Gaetano Merola has been invited to conduct an opera, and plans for Bruno Walter to conduct Gluck's 'Orfeo' are going forward.

RESUME REHEARSALS FOR CINCINNATI MAY FESTIVAL

Chairman of Association Issues Statement Explaining Withdrawal of Decision to Postpone Event

Program Listed

Cancellation Move Based on Financial Reasons—Insistence of Chorus and Public for Continuation of Festival Brings Retraction

CINCINNATI, March 16.

FOLLOWING the announcement that Cincinnati's 1941 May Festival would be presented at Music Hall from May 6 through 10, according to the original schedule, Joseph S. Graydon, chairman of the May Festival Association, issued the following statement:

"Following certain necessary negotiations, an agreement has been reached which enables us to announce that the Festival scheduled for the week beginning May 4, 1941, will be given, the program to include the Bach B Minor Mass, Handel's 'Israel in Egypt', 'Prince Igor' by Borodin, Pierné's 'Children's Crusade', and Elgar's 'Dream of Gerontius', together with other works to be announced in the near future.

The May Festival Chorus is fully prepared, and the chorus of the children from the public schools, for the Children's Crusade, is ready. A splendid list of soloists is under contract, and the orchestra for the Festival will be made up according to Mr. Goossens's requirements."

Financial Problems

"The Festival Board has been compelled to deal with a number of difficult financial and other problems, in the working out of which there naturally was some difference of opinion from time to time, but in the final solution we have had the wholehearted cooperation of the conductor, of Mr. Hartzell, of the men and women of the chorus, and of the men of the orchestra and their representatives. We especially deplore any suggestion of antagonism between our Board and the men of the Orchestra. Our decision to postpone the Festival was based on financial reasons and was withdrawn primarily because of the insistence of the chorus, and the demonstration of the strong public demand that the continuity of the festivals should not be broken for financial or any other reasons. It is in response to that demand that we have reconsidered our decision, and we now give the people of Cincinnati the opportunity of demonstrating through their support at the box office, that we have not misjudged the sentiment of our fellow-citizens toward one of their oldest and finest cultural institutions."

(Continued on page 4)

CORNELISSEN WINS SYMPHONY CONTEST

Places First in National Symphony Competition—Barkley and Wilkes Works Chosen

WASHINGTON, D. C., March 20.—A Symphony by Arnold Cornelissen, of Buffalo, N. Y., won the National Symphony's competition to find new American works for its repertoire.

The contest reached its climax at a



Clyde R. Telaak

Arnold Cornelissen of Buffalo, Whose Composition Won the National Symphony's Contest for New American Works

concert on March 5 for the 984 members of the National Symphony Orchestra Association. From the fifty-six works submitted in the contest, which was open to all composers of United States citizenship, Dr. Hans Kindler, conductor, had chosen for the program ten which he considered to have most merit. These compositions were played without identification other than a number, and at the conclusion of the concert members of the audience voted for the three selections they liked best.

Three points were credited to each first choice, two to each second, and one to each third. On this basis Mr. Cornelissen's Symphony (of which two movements were played) received 751 points.

'Sunday Evening in Bloomfield' from 'Southern Iowa' Suite, by Robert O. Barkley, Wilkesburg, Pa., took second place with 402 points. And 'Twilight Dreams', by Robert W. Wilkes, New York City, was third with 394 points.

Next in line in the voting were 'Etude en Noir', by A. Jack Thomas, New York City; 'Exiles' from 'Four Documents', by Arthur Cohn, Philadelphia; and 'Naupaka', by Dai Keong Lee, New York.

At the beginning of the concert Dr. Kindler expressed himself as amazed at the contest, since no monetary prize was connected with the invitation. The "reward" will be a public performance of each of the three winning works next season.

JAY WALZ

Philharmonic Plans

(Continued from page 3)

for a fortnight. He conducted the New York Symphony, however, in six concerts in January, 1926, and a pair in February, 1928. Another conductor is

Fritz Busch, who will appear for two weeks, also a guest conductor of the old New York Symphony in 1927 and 1928. From 1922 until the advent of Hitler, Mr. Busch was head of the Dresden State Opera. Leaving Germany voluntarily in 1933, he has since divided his time between opera and concert engagements in Buenos Aires, Glyndebourne, England, where he conducted the Mozart festivals, and Scandinavia.

Mr. Barbirolli, regular conductor, who is now in his fifth season with the orchestra, will conduct for eight weeks next year: two in October and six in February and March.

The list of soloists will be announced later.

In making public the general program for the centennial year, Marshall Field, president of the Board of Directors, stated that the purpose of the Society remained the same as it had been at the time of its incorporation almost a century ago. The Philharmonic was founded as "a large and permanent society, to be drawn from the best orchestral performers" which should have for its object "the study and rendering of symphonies, overtures and other classical music in such a manner as to cultivate a more general knowledge and a more correct public taste."

The usual subscription concerts will be given all at Carnegie Hall: two series of fourteen Thursday evening concerts; two series of fourteen Friday afternoon concerts; two series of seven popular Saturday evening concerts; and two series of fourteen Sunday afternoon concerts. There will again be two series of Young People's Concerts under Rudolph Ganz: six Saturday morning concerts at Carnegie Hall and three Monday afternoon concerts at the Town Hall.

Cincinnati Festival

(Continued from page 3)

The community was thrown into a tremendous hubbub for a fortnight or more in late February when members of the May Festival Association announced abruptly that this season's performances of the biennial fete would be cancelled because of "war expenses and war alarms."

Immediate protest rose. Loudest and first to object was the May Festival chorus, native, unpaid Cincinnatians who rehearse two years for each festival. They carried their cry to the public through press and radio and met immediate sympathy.

Then came complex, confusing statements from the directors. One version of the difficulty indicated festival directors could not come to terms with the local Musicians' Association from whose membership is drawn the Cincinnati Symphony, a prime factor in all festival performances. The musicians were quick to disclaim responsibility, claiming that orchestra members had agreed to waive the customary surcharge for festival work and to reduce the number of orchestra players in keeping with festival demands.

After days of negotiation and public exchange, of charges and counter-charges, festival directors announced the festival would go on as usual. The orchestra was signed to perform under Eugene Goossens, who had offered to conduct gratis if necessary. Contracts were resubmitted to soloists. The chorus resumed its twice-a-week rehearsals under Alfred Hartzell, who had spent preceding evenings whacking his music stand to emphasize his personal indignation at the proposed cancellations.

VALERIA ADLER

STOKOWSKI RESIGNS PHILADELPHIA POST

Ends Twenty-Nine Year Association with Orchestra as Conductor

PHILADELPHIA, March 17.—Leopold Stokowski has ended his association with the Philadelphia Orchestra and will not appear with that organization as guest conductor next season. It will be the first season he has not conducted the orchestra in twenty-nine years, for since his resignation as musical director in 1936, he continued to make guest appearances.

Mr. Stokowski made his first appearance as conductor of the Philadelphia Orchestra on Oct. 11, 1912. The final break had been impending since 1934, when the conductor announced his resignation because of "deep-lying differences" with the board of the Orchestra Association. But these were smoothed out, and it was not until Jan. 2, 1936 that he "resigned" again as musical director and Eugene Ormandy became co-conductor in the Autumn of that year, with Mr. Stokowski sharing the baton. Mr. Stokowski made guest appearances in each of the following five seasons. He will conduct the orchestra upon six more occasions this year: In Philadelphia on March 28 and 29, and at a Youth Concert on April 3; in New York on April 1; Baltimore on April 7, and Washington, D. C., on April 8.

BROADCASTERS MOVE TO END ASCAP WAR

Committees to Discuss Terms—Society and Officers Fined \$35,250

The first step toward settlement of the differences between the American Society of Composers, Authors and Publishers and the National Association of Broadcasters, which have kept ASCAP music from the air since Jan. 1, was taken by the Broadcasters on March 18 when a committee of fifteen was selected to confer with representatives from ASCAP. The conferences were not expected to result in the immediate return of ASCAP tunes to the radio since the NAB is not empowered to negotiate for its member organizations. It was hoped, however, that the groundwork would be laid for the method of selling music according to the consent decree, agreed to by ASCAP and approved by Judge Henry W. Goddard of the Federal Court in New York on March 4, which terminated the Government's Anti-Trust suit against the society. Negotiations on the basic costs of music will be held.

Officials Accept Salary Reduction

Because of the society's losses in the radio music war, officials of ASCAP voluntarily accepted reductions in salary. Gene Buck reduced his pay from \$50,000 to \$35,000 a year. Edwin Claude Mills, chairman of the administrative committee also accepted a \$15,000 cut. John G. Paine, general manager, reduced his salary from \$27,500 to \$24,750.

At the hearing of the Anti-Trust Suit in Milwaukee on March 15 ASCAP and its officers and member organizations were found guilty and fined a total of \$35,250 by Judge Ryan

Duffy. The charges were not contested. ASCAP was fined the maximum of \$5,000 and the nineteen corporations affiliated with it were fined \$750 each. Mr. Buck, Mr. Mills and Mr. Paine were fined \$1,500 each, and fines of \$500 were imposed upon twenty-three officers and directors of the society. All of the corporations were represented in the court and twenty of the individual defendants were present.

The corporations were: Shapiro, Bernstein and Co., Inc., Irving Berlin, Inc., Bregman, Vocce and Conn, Inc., Chappell and Co., Inc., T. B. Harms Company, J. Fischer and Brothers, Carl Fischer, Inc., Mills Music, Inc., Words and Music, Inc., Robbins Music Corp., Leo Feist, Inc., Miller Music, Inc., G. Schirmer, Inc., Boston Music Company, Willis Music Company, Harms, Inc., M. Witmark & Sons, Remick Music Corp. and Harry Von Tilzer Music Publishing Co.

Individuals who were present and fined were Mr. Buck, Mr. Mills, Mr. Paine, Louis Bernstein, Otto A. Harbach, George W. Meyer, Gustav Schirmer, J. J. Bregman, Irving Caesar, Fred E. Ahlert, Saul Bornstein, Max Dreyfus, Walter Fisher, Edgar Leslie, Jack Mills, Herman Starr, John O'Connor, Deems Taylor, Will Von Tilzer and Oscar Hammerstein 2.

George Fischer, Raymond Hubbell, Jerome Kern and Oley Speaks were ill and could not appear. J. J. Robbins was reported to be in Cuba and John Mercer was reported delayed on his way from California. Judge Duffy accepted pleas entered for them by attorneys.

Ann Arbor Festival

(Continued from page 3)

Cassio's Dream from 'Otello'.....Verdi
Credo, from 'Otello'.....Verdi

Mr. Tibbett
Four Excerpts from 'Die Meistersinger'.....Wagner

MAY 8, EVENING:
Alleluia.....Randall Thompson

University Choral Union
Requiem.....Brahms

'Don Quixote'.....Strauss
Gregor Piatigorsky

MAY 9, AFTERNOON:
Overture to 'The Flying Dutchman'.....Wagner

'St. Mary Magdalene'.....d'Indy
Suite from 'The Fire Bird'.....Stravinsky

Group of Songs.....M. E. Gillett
Youth Chorus

Concerto No. 1 in E Flat.....Liszt
José Iturbi

MAY 9, EVENING:
Suite from 'The Water Music'.....Handel-Ormandy

Pamina's Aria from 'The Magic Flute'.....Mozart
'Non mi dir' from 'Don Giovanni'.....Mozart

Dorothy Maynor
Symphony 'Mathis, the Painter'.....Hindemith

Micaela's Aria from 'Carmen'.....Bizet
'Les Adieux de l'hotesse Arabe'.....Bizet

Miss Maynor
'Reflets dans l'eau'.....Debussy-Ormandy

'La Valse'.....Ravel
MAY 10, AFTERNOON:

All-Sibelius program:
Symphony No. 7 in C, Op. 105

Concerto in D Minor, Op. 47, for violin and orchestra
Jascha Heifetz

Symphony No. 1 in E Minor, Op. 39
MAY 10, EVENING:

Episodes from 'Eugene Onegin'.....Tchaikovsky
Cast:

Larina.....Suzanne Sten
Tatiana.....Jarmila Novotna

Olga; Philipina.....Enid Sgantho
Eugene Onegin.....Mack Harrell

Lenski.....Charles Kullman
Prince Gremin; The Captain.....Norman Cordon

Peasants, Ball-guests, Landowners.....Choral Union

SOCIETY BESTOWS HONOR UPON THREE MUSICIANS

Walter, Novotna and Pinza Get Medallions from American Friends of Czechoslovakia

Three musicians, Bruno Walter, conductor; Jarmila Novotna, soprano, and Ezio Pinza, bass, were honored on Feb. 27 by the American Friends of Czechoslovakia following a performance of 'The Bartered Bride' at the Metropolitan Opera House. They were presented medallions commemorating the struggle of Czechoslovakia for her freedom. The artists received the decorations from two little Czech-American girls in costume in the presence of the Czech Minister and Mrs. Vladimir S. Hurban, and Colonel and Mrs. William Jay Schieffelin. The reception was held at the Waldorf-Astoria following the performance of 'The Bartered Bride', the second work to be conducted by Mr. Walter at the Metropolitan. Madame Novotna and Mr. Pinza were members of the cast in Smetana's folk opera.

'DON GIOVANNI' HAS AN ENSEMBLE REVIVAL

Bruno Walter Unifies Musical Style—Milanov, Novotna and Sayao Appear in Feminine Roles—Baccaloni Sings Leporello, Kent Is Masetto—Pinza Remains as the Don and Schipa Returns as Ottavio—Graf Directs Stage

By OSCAR THOMPSON

AFTER only a year's absence, Mozart's 'Don Giovanni' came back to the active repertoire at the Metropolitan on the afternoon of March 7, with Bruno Walter conducting it as the third and last of the undertakings of his all-too-brief engagement. Though this was in no sense a new production, all but two of the cast were new to their roles so far as the Metropolitan was concerned and the stage direction as well as the musical leadership was changed, Herbert Graf succeeding Leopold Sachse behind the scenes. Of those last heard in the principal parts, Ezio Pinza remained as the Don. After an absence of several seasons, Tito Schipa returned to the company to take up again the burdens of Don Ottavio. The cast follows:

Don Giovanni.....	Ezio Pinza
Donna Anna.....	Zinka Milanov
Il Commendatore.....	Norman Cordon
Don Ottavio.....	Tito Schipa
Donna Elvira.....	Jarmila Novotna
Zerlina.....	Bidu Sayao
Leporello.....	Salvatore Baccaloni
Masetto.....	Arthur Kent

Thanks to Mr. Walter there was an "ensemble"—as the term has been used over and over to exalt Europe's operagiving as compared to ours. It was in this respect that the revival, if it could be called that, was most sharply differentiated from other 'Don Giovannis' at the Metropolitan in the last dozen years. What really mattered was not so much the accomplishments of the individual artists, but the unity and the validity of the musical style. Not since Mahler's day has there been such integration of the singing and the orchestral playing. Mr. Walter conducted from a piano where he himself cared for the keyboard accompaniment to the secco recitatives. His tempi had the stamp of authority. With the orchestra pit again raised very high he extracted from his players a tone quality, a clarity, a precision and a spirit that played no unimportant part in making this a generally superior performance.

Women's Parts in New Keeping

On the distaff side every embodiment was new to the Metropolitan. The beautiful voice of Mme. Milanov was often heard to advantage in the music of Donna Anna, but when she grew agitated, there was a tendency for tones to be sharp in pitch. To her credit she sang the final bravura phrase of 'Non mi dir' without the usual slackening of the pace.

Mme. Novotna's impersonation of Donna Elvira had distinction of bearing and style, much as another type of voice would have been preferable for the role. But it was a pity not to hear from her the 'Mi tradi' air, which alone serves to put Donna Elvira on a vocal plane comparable to that of Donna Anna.

Charming in song and appearance was the Zerlina of Mme. Sayao. Its comedy touches escaped the tendency toward exaggeration. 'Batti, batti' and 'Vedrai, carino' were delightfully turned.

Mr. Pinza's Don was appreciably im-



N. Y. Times Studio

The Don (Ezio Pinza) Is Denounced in the Midst of the Festivities in His Castle by (from the Right) Donna Elvira (Jarmila Novotna), Don Ottavio (Tito Schipa), Donna Anna (Zinka Milanov), Zerlina (Bidu Sayao) and Masetto (Arthur Kent)

proved in the all-important matter of musical style, though it was no more than heretofore a characterization to satisfy those who require of the role not a lady-killing swashbuckler, but a libertine who is yet a grand seigneur. The aristocratic Dons of Renaud and Scotti have not been forgotten, though only a few are entitled to talk of Maurel. The energetic basso continues to treat the old floor of the Metropolitan as a springboard. His Don, like his Figaro, is literally a bounder. The glamorous hidalgo of Renaud did not bound.

Much had been expected of Mr. Baccaloni's Leporello. Certainly the servant was no less a personality than his master. No such assertive portrayal of the part had been seen at the Metropolitan since Chaliapin essayed the role

in the season of 1907-08 and was taken to task for regarding the other characters through the wrong end of a telescope. Mr. Baccaloni, too, was open to criticism for exaggerations. He was very droll—too droll at times for the good of sound musical listening. Much of Leporello's patter was delectably sung—that, for example, of the trio when the Don emerges with Donna Anna clinging to him in the opening scene. But the 'Madamina' air was neither as lyrical nor as smooth as it might have been. Mozart did not quote his own 'Marriage of Figaro' in the supper scene with intent to have it drowned out by laughter. However, broad farce seems to be the order of the day in the Metropolitan's Mozart productions. Presumably the new stage direction was as much at fault

as the old for the continued horseplay in the serenading of Elvira.

Like Leporello and the Don, Masetto is given a choice between characterization and caricature. Mr. Kent, essaying his first full-fledged role at the Metropolitan, went less far in the latter direction than his immediate predecessor, and he sang his music well.

Mr. Schipa's Don Ottavio possessed the dignity and the requisite vocal style. He summoned the breath for 'Dalla sua pace' and 'Il mio tesoro'. If others have spun longer phrases in the second of these airs, he did not chop them. If only because of his exceptional stature, Mr. Cordon was a stone guest out of the run of commendatores. But he sang impressively, his voice seeming to possess more body and ring than at any time in the past. The chorus and the ballet, if not important, did nothing to mar the production. An apparent capacity audience lost no opportunity to shower its applause on all concerned, with several special demonstrations reserved for the conductor.

The Final 'Fidelio'

Beethoven's 'Fidelio' had its third and last performance of the season on the evening of March 3, with the same cast as at previous performances. Kirsten Flagstad sang Leonore; René Maison, Florestan; Alexander Kipnis, Rocco; Marita Farrell, Marzelline; Karl Laufkoetter, Jacquino; Julius Huehn, Don Pizarro; Herbert Janssen, Don Fernando. The lesser roles were capably filled by Emery Darcy and John Gurney.

N.

Lawrence in 'Götterdämmerung'

Marjorie Lawrence appeared in one of her favorite rôle, that of Brünnhilde in 'Götterdämmerung' on the evening of March 6, the remainder of the cast being the same as at the special matinee the previous week. Lauritz Melchior was Siegfried; Herbert (Continued on page 14)

GLIMPSES OF DRAMA IN THE METROPOLITAN'S 'DON GIOVANNI'



N. Y. Times Studio

Above: Donna Elvira Listens in Horror to the Revelations of Leporello (Salvatore Baccaloni) about the Don's Conquests
Left: Donna Anna, with Don Ottavio Consoling Her, Weeps over Her Slain Father, the Commendatore (Norman Cordon)

ANNUAL BOK AWARD WON BY CONTRALTO

Marian Anderson Is Honored in Philadelphia for Significant Contribution

PHILADELPHIA, March 18.—Established by the late Edward Bok twenty years ago to honor annually a Philadelphian selected for noteworthy service and accomplishment in art or science and for significant contribution to the city's repute and prestige, this year's Philadelphia Award was presented to the distinguished and now internationally famous Negro contralto, Marian Anderson, to the loud and resounding cheers of a Philadelphia Forum audience and many eminent guests in the historic Academy of Music on March 17. The presentation was made by Deems Taylor.

Miss Anderson, a "native daughter" of the Quaker City, in the opinion of all was one of the finest choices in the history of the award—which carries a medal and a check for \$10,000—and it seemed most fitting and proper that she was the recipient of these honors in the presence of her mother and sisters and on the stage where she came into her first prominence as a concert artist.

The singer was visibly moved as she heard herself eulogized and showed great emotion in accepting the award and in her consequent speech. Miss Anderson stated that the award money "shall enable some poor unfortunate, but nevertheless talented people to do something of which they have dreamed all their young lives." Continuing, she said "For charity, a part of it shall go. For education a part of it shall go. I say to you again, thank you, thank you!"

Besides Mr. Taylor's presentation speech and Miss Anderson's response, addresses were made by Earl G. Harrison, vice-chairman of the Award committee, who presided; Thomas Raeburn White, president of the Philadelphia Forum, which sponsors the award, and Dr. Marion Edwards Park, president of Bryn Mawr College. W. E. S.

JOSEPH SZIGETI LEAVES AGMA FOR PETRILLO UNION

Violinist Follows Lead of Other Virtuosi —Spalding Answers Conspiracy Charge

Another instrumental soloist, Joseph Szigeti, violinist, has resigned from the American Guild of Musical Artists and joined the American Federation of Musicians in conformity with the demands of James C. Petrillo, president of the A. F. of M. When questioned on March 10 Mr. Szigeti said he would let the fact that he had joined the A. F. of M. speak for itself. Mr. Petrillo had notified all virtuosi that they must join his union or be barred from performance.

Mr. Szigeti's announcement followed that of Albert Spalding, the first of AGMA members to capitulate. In a statement issued by Mr. Spalding on March 1, the violinist expressed his views on the forthcoming Federal inquiry into charges that Petrillo has conspired with booking agencies and radio chains in an attempt to destroy AGMA and monopolize one phase of music.

Mr. Spalding said:

"I cannot comment upon the statement



Wide World

Marian Anderson, Contralto, Proudly Displays the Bok Medal and Cheque for \$10,000, after She Received the Award at the Academy of Music

of the Department of Justice announcing an intention to seek an indictment against the union and the concert managements, except that in so far as it involves the right of the union to maintain the 'closed shop' principle to include soloists, it seems to me an attempt to reassert in another court the same issue decided by the Appellate Division in the A. G. M. A. vs. A. F. of M. case. I also cannot believe there is any basis of fact for the allegation of a conspiracy between the managements and A. F. of M.

"I have for the past several years been under the management of Columbia Concerts Corporation. My relations with its officers have been most cordial and satisfactory. I never found them unfair or neglectful of my interests. That they should engage in a conspiracy with the A. F. of M. against my interest or that of any artist under their management is to me inconceivable."

On March 9, Jascha Heifetz, vice-president of AGMA invited a group of solo instrumentalists to meet with him for the purpose of further discussing the AGMA-A.F. of M. controversy. Among those present were: Jascha Heifetz, Isidor Achron, Raya Garbousova, Zlatko Balokovic, Muriel Kerr, Emanuel Feuermann, Nathan Milstein, Ruth Posselt, Frank Sheridan, Ruth Breton, Sascha Jacobsen.

SIX COMPOSERS BECOME GUGGENHEIM FELLOWS

Blitzstein, Bowles, Robinson, Johnson, Diamond and Etler Receive \$2500 Awards

Of eighty-five Fellowships to assist research and creative work, to be carried on in the year 1941-42 by American and Canadian scholars and artists and awarded by the John Simon Guggenheim Memorial Foundation, six were given to composers. The following were the recipients:

Paul A. Bowles of Brooklyn, composer of incidental music for 'Horse Eats Hat', William Saroyan's 'My Heart's in the Highlands' and 'Love's Old Sweet Song', the Theatre Guild's recent production of 'Twelfth Night', and other Broadway plays. Mr. Bowles intends to write an opera during his Fellowship year.

Marc Blitzstein of New York City, author and composer of works for the musical stage, including 'Triple-Sec', 'The Cradle Will Rock', and 'No for an

Answer' recently given in New York.

Earl Robinson of Seattle, composer of the 'Ballad for Americans', sung at the last Republican National Convention, much incidental music for the theatre and of many songs and choruses. This is Mr. Robinson's second Guggenheim Fellowship and he plans to use it to complete a musical dramatization of Carl Sandburg's 'The People, Yes'.

Hunter Johnson of Benson, North Carolina.

David Diamond of Rochester, New York.

Alvin Etler of Perry, Ohio.

Since its establishment sixteen years ago the Foundation has granted 1,102 Fellowships with stipends totalling about \$2,300,000. The recipients of the Fellowships were selected from more than 1,400 applicants. This is the sixteenth annual series of Fellowship awards by the Foundation which was established and endowed by former United States Senator and Mrs. Simon Guggenheim as a memorial to a son. The stipends are usually \$2,500 for a year.

Early English Masters (See Page 7)

John Taverner: Initial from the MS. of the 'Gloria tibi Trinitas Mass' (Bodleian Library, Oxford). Taverner was born about 1495 probably at Boston, Lincolnshire. He was master of the choristers at St. Fridewide's, Oxford, but becoming involved in the religious disputes of the time, he was sent to prison for heresy in 1528. Thanks to the intervention of a music-loving dignitary of the Church, he was released and allowed to return to his native place, where he died in 1545. Taverner is one of the greatest church composers of the Tudor period. It is generally assumed that the initial reproduced on the opposite page represents the features of the composer. The words coming from his mouth read: "Gloria tibi Trinitas per ihones Tavarus."

William Byrd: Portrait. Byrd (born 1543 at Lincoln, died 1623 at Stoudon) at the age of twenty-six became a member of the Chapel Royal and at the same time its honorary organist. In 1575 Queen Elizabeth gave Byrd and his teacher Thomas Tallis a patent granting them the exclusive right to print and sell music for twenty-one years. Byrd was an important keyboard composer and the founder of the English school of madrigalists. His achievements in the field of church music were so outstanding that he was often called the 'English Palestrina'. This picture is the only known portrait of Byrd, the authenticity of which is, however, not absolutely proved.

Thomas Morley: Frontispiece to 'A plaine and easie introduction to practickall Musicke'. Morley (born 1557, died 1603) was a pupil of Byrd's. Like his teacher he was owner of a Royal printing patent for twenty-one years and an eminent composer of both instrumental and vocal music. His theoretical work 'A plaine and easie introduction to practickall Musicke' of 1597, written in the form of a dialogue, is one of the most important sources of material on musical conditions in England at the end of the Sixteenth Century.

John Bull: Portrait. Bull was born 1563 in Somersetshire. He was Doctor of Music of both Oxford and Cambridge and also Professor of Music of Oxford. In 1617 he was appointed organist of the Cathedral of Antwerp, a position which he retained until his death in 1628. Bull, a famous organ player and excellent composer, was one of the first to develop a specific keyboard-style. The portrait of the master on the opposite page is preserved in the Music School Collection of Oxford. Bull is shown at the age of twenty-seven in the habit of a Bachelor of Music. Round the portrait are written the verses:

The bull by force
In field doth raigne,
But Bull by skill
Good will doth gayne.

Orlando Gibbons: Portrait. Gibbons, born 1583 at Cambridge, was organist of the Chapel Royal. In 1623 he was appointed organist of Westminster Abbey, but succumbed two years later on a trip to Canterbury to an apoplectic fit. Gibbons who is to be counted among England's most important composers, had the degrees of Baccalaureus of Music of Cambridge, and both Baccalaureus and Doctor of Music of Oxford. The portrait of the master on the opposite page is preserved in the Examination schools at Oxford.

Christopher Simpson: Illustration from 'The Division Violist'. Simpson (born about 1610, died 1669 at Turnstile) was a famous virtuoso on the viola da gamba (a kind of six-stringed 'cello') and a good theoretician. His work 'The Division Violist' of 1659 is one of the best books of instruction for the viola da gamba. The reproduction here is an illustration in the manual showing how the instrument was held.

Matthew Locke: 'Ayre', Facsimile. Locke (born 1632 at Exeter, died 1677 in London) wrote an 'Ayre' to be played by 'ye king's sagbutts (trombones) and cornets (small horns)' which was performed during the progress of Charles II through London in 1661 on the day before his coronation. Thereupon the master was appointed 'Composer in Ordinary to the King'. Locke was one of the greatest composers of the Restoration period whose most important achievements lie in the field of stage music. The picture shows the 'Ayre' reproduced after the Autograph in the British Museum, London.

Henry Purcell: Portrait by Sir Godfrey Kneller. Purcell, the greatest composer England has produced, was born about 1659. In 1679 he was appointed organist of Westminster Abbey and maintained this position until his death in 1695, at the age of thirty-seven. Purcell gave his best in music for the theater, although his Church and instrumental works are also of outstanding importance. This picture, the most famous portrait of the master, was Purcell's own property and is owned today by the National Portrait Gallery, London.

Westminster in the Seventeenth Century: View from the river Thames. The City of Westminster was the scene for the largest part of Purcell's short life. It is likely that he was born in this part of London, as his father lived here for a long time. In any case he spent his childhood in Westminster. For more than fifteen years Purcell was organist of Westminster Abbey and the master is buried underneath the organ of the Cathedral.

From a Collector's Gallery of Musical Pictures—No. 5

Early English Masters

Supplied by Dr. Karl Geiringer
—See page 6



John Taverner: Initial from the MS. of the 'Gloria tibi Trinitas Mass'



Westminster in the Seventeenth Century



John Bull



William Byrd



Henry Purcell



Orlando Gibbons



Thomas Morley: Frontispiece to 'A Plaine and Easie Introduction to Practicall Musicke'



Matthew Locke: 'Ayre' Facsimile



Christopher Simpson: Illustration from 'The Division Violist'

MALIPIERO'S 'ECUBA' GIVEN PREMIERE IN ROME

Three-Act Tragedy After Euripides Conducted at Teatro Reale by Serafin—Composer Fails to Overcome Faults of Dramatic Structure

By GUIDO M. GATTI

ROME, Feb. 18.

MALIPIERO'S three-act tragedy 'Ecuba' (after Euripides), produced for the first time at the Teatro Reale of Rome on Jan. 13, together with the previous 'Giulio Cesare' (1935) and 'Antonio e Cleopatra' (1938), constitutes the inauguration of the Venetian composer's third style, the style that is likely to fix his artistic point of arrival on the threshold of his sixtieth year.

Malipiero's other styles were first, the Wagnerian-Straussian manner of chromatic romanticism, long since disavowed, and the second, the style that established his personality in the musical consciousness of the world. The latter begins with the second series of "Impressioni dal vero" and asserts itself decisively in "Sette canzoni."

Shakespeare and Euripides have been "best men", as it were, to the change, which, more than a stylistic juncture, concerns spiritual values and the imaginative sources of inspiration. It is as if the artist, arrived at the synodal age, had set to meditating on the problems of life.

Primordial feelings and the basic wherefores of existence take fuller shape and prominence from such examination, moving further and further away from those forms of whimsical curiosity and shadowy appearances, those creations of pure intelligence that played so strong a part in Malipiero's first theatrical orientation.

Lacking in Drama

But confronted with these somewhat severe and at times rhetorical figures and pure abstractions, the composer's imagination was not always set aflame. Dramatic figures often lacked complete body and soul. The result was frequently loose drama and a dramatic rhythm inadequate to impart form and structure to the spectacle. And the spectacle itself at times became a mere sequence of ornamented panels carved essentially in the manner of bass-relief. In Malipiero musical values have always prevailed over character-delineation and the exigencies of plot.

One encounters a similar orientation in the recent 'Ecuba', along with a strengthening of those musical and idiomatic values previously noted in the two Shakespearian operas. The composition of this tragedy originated in a commission from the Istituto del Dramma Antico two years ago for incidental music to Euripides's 'Hecuba', to be performed at the Greek Theatre in Syracuse. From the pieces he wrote for that performance (dances and Prisoners' Chorus), the composer got the idea of raising the whole plot of the tragedy to a musical plane and fashioning his own libretto.

The story runs as follows: In the first act, after the fall of Ilium, the Trojan women are prisoners with their aged queen Hecuba, who stands before her ten, crushed with grief, and supported by her fellow captives. She has had a terrible dream during the night, and she draws evil auguries from it concerning her children. Her mother's heart has

not been deceived. A servant comes to announce that the Greeks have decided to sacrifice her daughter Polyxena on the tomb of Achilles. Ulysses arrives to bear off Polyxena. Drawn by her mother's cries, Polyxena comes upon the scene and learns the tragic news. Hecuba begs unavailingly to be spared such anguish, reminding Ulysses that she had once saved his life. In vain she bids Polyxena entreat him herself. The noble maiden, however, prefers death to the hard and humiliating slavery that is her lot. Hecuba then asks Ulysses to let her die with her daughter. Ulysses turns a deaf ear and seizes Polyxena. As they go off together, Polyxena addresses a brave farewell not only to her mother, but to Polydorus, the exiled brother.

In the second act Hecuba hears from the shepherd Taltibius, sent by Agamemnon, how Polyxena, wishing to die free, had offered her throat to the sword of Neoptolemus, Achilles's son. Torn with anguish, Hecuba prepares to leave with Taltibius to give proper burial to the victim, ordering a servant to fetch water from the sea in order that for a final times the purifying waves may touch the virgin bride of Hades. But the servant returns bearing a corpse, left on the strand by the breakers. It is that of Polydorus, her last child, whom Priam, together with a large part of the royal treasure, had entrusted to the care of Polymestor, King of Thrace. Hecuba grasps the significance of her horrible dream and accuses Polymestor of killing her son. When Agamemnon arrives the wretched woman begs that Polymestor and his sons be brought before her; she seeks justice and revenge.

In the third act Polymestor and his two young sons reach Hecuba's tent. With a superhuman effort she pretends to receive the Thracian king cordially. Inviting him within the tent, she dazzles him with the gift of all of Priam's salvaged wealth. Suddenly there is a cry. Polymestor has been rendered blind and his sons have fallen under the prisoners' axes. Hecuba emerges from the tent and savagely gloats over the grief of her son's killer. To Agamemnon, drawn by

his lamentations, Polymestor confesses having slain Polydorus to prevent him from restoring Troy and to free Agamemnon of a dangerous enemy.

According to the prophecy of Polymestor Hecuba will die and be transformed into a horrible monster with eyes of fire. Cassandra and Agamemnon will be slain by the wife of the king of kings. Angered, Agamemnon orders Polymestor confined to a desert island and left to his fate and invites Hecuba to give burial to Polyxena and Polydorus and then sail with him and her companions in exile for Hellenic shores.

Difficulties Unsurmounted

It is not hard to see the difficulties of giving varied and effective dramatic force to a situation so meager in sharp contrasts and conflicts, and rooted from beginning to end in one idea—the supreme grief of Hecuba, whom fate has stricken beyond all human endurance. This lack of suspense in the scenic action is unfortunately reflected in the musical setting, which, while it is not lacking *qua* music, fails to give distinctive guise to characters. Instead of the melodic patches and swift harmonic episodes that were like salt and leaven to the musical dough in previous works—notably 'Torneo notturno', the trilogy, 'Il Mistero di Venezia', 'Filomela e l'Infatuato', and the most bizarre of all these singular theatrical spectacles, the Pirandellian 'Favola del figlio cambiato'—we have here lofty and severe vocal posturings and a contrapuntal orchestral fabric that obstructs our sympathy for the characters in the tragedy.

And this is true even if we let ourselves be fascinated by some pages of intense warmth and expressiveness, perhaps among Malipiero's purest pages—for instance, choruses corresponding to the *stasimoi* of Euripidean tragedy and certain finales of a highly lyrical atmosphere, to be compared with some of the finest choral pages of the sixteenth century. Nor should one overlook the instrumental passage which ends the first act: a religious dance inspired by the sacrifice of Polyxena, which is truly in the spirit of a funeral

elegy and has the pure style of a Grecian tomb.

The opera enjoyed a favorable reception. Composer and interpreters were recalled repeatedly. The singers, all fully equal to their assignments, gave of their best under the expert, impassioned and fraternal guidance of Tullio Serafin. Special mention should be made of the scenery and costumes designed by the painter Felice Casorati.

TOWN HALL OUTLINES NEW ENDOWMENT SERIES

Grace Moore Will Give First New York Recital — Tibbett and Tauber to Be Heard in Events

Grace Moore, soprano of the Metropolitan Opera, will appear in her first New York recital next year in the Town Hall Endowment Series. Kenneth Klein, director of the Town Hall concert department, listed the Endowment Series concerts. Miss Moore's recital on Feb. 11 will be her only one during the season in New York.

Lawrence Tibbett will also appear in the 1941-42 Endowment Series on March 18. This will also be Mr. Tibbett's only New York recital of the season, as well as his first appearance on the New York concert stage in several years. The opening concert on the Series on Nov. 5 will be given by Richard Tauber. Mr. Tauber is now a British subject and has recently been touring Scotland in the operetta 'Land of Smiles'. Two piano recitals are included in the series; one by José Iturbi on Jan. 21, and the other on Feb. 25 by Robert Goldsand, young Viennese pianist, who won the 1941 Town Hall Endowment Series Award for the most outstanding performance of the year in Town Hall by an artist not over thirty years of age.

The list also includes: Nov. 26, Gregor Piatigorsky, 'cellist; Dec. 10, Platoff Don Cossack Chorus; Jan. 7, Lotte Lehmann. Mme. Lehmann is appearing again on the Endowment Series next year by special request.



One of Felice Casorati's Settings for Malipiero's 'Ecuba', Given at the Teatro Reale



Dear Musical America:

Several instances of bright remarks by the younger generation have come to my notice lately. Far be it from me to impinge on the prerogatives of those newspaper columns which print witty sayings of the wee ones and pay a dollar a shot for them—I guarantee no financial remuneration whatsoever and am usually appalled at the quotations from the Kiddies' Korner. But I think these will pass muster in the adult world.

Four-year-old Hugh, son of the Frank St. Leger's, went to his first opera the other day in the house where his papa is a conductor. He sat with his mother in a stage box, and she had to clutch anxiously at the back of his coat many times, so absorbed was he in the doings of the orchestra just below. He hardly took his eyes off the players, even for the sprightly stage of 'The Barber of Seville'. Heredity at work here, no doubt. But so real did the performance become to him eventually that when the thunder rolled in the last act, he looked back at his mother tremulously and whispered, "Let's go home, mummy, before it rains."

"But, darling, the sun comes out right away," she murmured.

He was perfectly satisfied, and turned around to watch the remainder of the opera in complete captivation.

Another stray anecdote concerns one of the small sons of the Metropolitan baritone, John Brownlee—Gordon by name. Gordon, it appears, is taking some lessons from a very distinguished singing teacher, though it is not singing, but "making noises." Mr. Brownlee, vocalizing in his apartment one day, was slightly chagrined to hear that his son explained to a visitor: "Daddy not singing; he making noises."

And that brings me to the classic remark made by Sonya Horowitz, daughter to Vladimir, grand-daughter to Toscanini. Someone asked her whether, if she were going to be a musician, she'd rather do what her distinguished father does, or follow in the footsteps of her famous grandsire.

"I'd rather be a conductor," she said immediately. "It's easier."

An additional piece of the picture puzzle that is the legend of Toscanini came to hand the other day. I will introduce it by quoting from a newspaper account of the reception given for Carl Milles, the Swedish sculptor, on the oc-

casion of the opening of an exhibit of his work in the Orrefors Gallery in New York.

"When certain pieces were singled out," the passage runs, "Mr. Milles compared himself to Selma Lagerlof, Swedish author, who, hearing her own work read, commented: 'That's good. Who is it by?' The sculptor said sometimes he had difficulty keeping track of his own work."

Now that you think you know which direction this story is going, let's get on with it. It seems that the Italian maestro was listening one day to a recorded program on the radio, and, hearing things in the orchestral work (sorry, I can't find out which one it was), flew into what has been called with him a temper and shouted that it was a scandalous interpretation and an outrage. He was still muttering when somebody in his household came back from the telephone, having rung up the station, and informed the master that it was one of his own recordings. Not having been there, I can't tell you for sure that the distinguished gentleman gulped a few times before speaking, but he is said to have managed at last to utter words something like this:

"That just proves my contention that no sets of my records should ever be released until I have heard them at least twenty-four times!"

Quick recovery, don't you think? Nevertheless, I wonder what shade of red the patrician Italian countenance assumed at that moment. (And please, maestro, don't spoil the story by proclaiming that it isn't true!)

Tall ones from the opera contingent are floating around in this early spring air. You will, I'm sure, easily recall the conversation which I reported so mysteriously in your last issue. Here's another, which an imp of mine who gets around swears is true, though he didn't witness it in person:

Before his return to Sweden recently, Jussi Bjoerling gave a party for his fellow-Scandinavian, Lauritz Melchior. It was just after Robert Weede had made a success in the title role in 'Rigoletto'. The Swedish tenor had sung the Duke in the performance, and evidently was much impressed with the American baritone's artistry. After generously praising his colleague all evening, he buttonholed Edward Johnson and demanded to know certain things.

"Why," he asked, "when you have had this magnificent singer on the roster for four seasons, haven't you given him a big chance before this?"

Mr. Johnson took hardly a moment to think before he replied, obeying, as he did so, the Western dictate to "smile when you say that!" "It's really none of your business," he said quietly.

I am told that Jussi looked like a school boy. "Well, that's a d—d good reason!" he concurred sheepishly.

Incidental tidbits from the same sacred purlieu of music drama: One of my imps, merely to make friendly conversation with an opera doorman, asked hopefully as he slid through the door to hear the season's only performance of 'Rhinegold', "Any rhythm gals in this show?"

"No," the ticket gatherer came back, "but we have three bathing beauties." Wellgunde, Woglinde and Flosshilde, please notice!

Mrs. Norman Cordon, attending the afternoon 'Don Giovanni' in which her husband played the part of the Commendatore, declared that he died so impressively in the first act that she felt "widowish" and rushed back stage at the first opportunity to reassure herself

that the bass was still in the land of the living.

When Aida wears a more strikingly ornamented costume than Amneris, that's news. I have heard that Zinka Milanov's trappings for the Ethiopian princess were something special in the line of gorgeous glitter.

One of our young American sopranos who has a lively sense of humor recently went to Florida to give some

land's Public Music Hall, the concert artists are separated from the goings on in Public Hall by a steel, sound-proof curtain, which has never failed to do its duty. But public address systems are another matter it seems. Mr. Hollister was playing a group of solos, and all was well, until in the most pianissimo part of Debussy's 'Reflections on the Water,' a strange confusion drowned out his playing. A lion growled, a whip cracked, the lady trainer shouted com-

SCHERZANDO SKETCHES No. 100

By George Hager



"If You Don't Fix That Broken Downspout, I Will!"

concerts. A friend of hers professed herself anxious to know immediately if the singer had won applause and influenced an audience. "Send me a telegram," she urged.

"Oh, I couldn't do that, it would look like bragging if I should say it was a success," protested the soprano, who has also a lively sense of modesty.

But the friend insisted, and so they cooked up between them the following scheme: if the lady was fairly well satisfied with her concert, she was to use one of those already prepared messages that the telegraph offices abound in, choosing a congratulatory blurb on the birth of a child. If she felt that she hadn't done her best, she was to pick out a doleful piece of condolence—"Deepest sympathy on the passing of your beloved one", or something similar.

What was the friend's amusement to receive the following wire (whether the wording is in the company's synthetic message list I really don't know):

"Congratulations to mamma and the quintuplets". Signed, Harriet Henders. Yes, it was she, and the concert was evidently a manifold success.

For this little tale I am indebted to your Cleveland correspondent, Wilma Huning. It concerns Carroll Hollister who so ably supports John Charles Thomas as accompanist. Undoubtedly Mr. Hollister has had many amusing experiences during the years of appearing before unpredictable audiences. Those who heard him in Cleveland are hoping, so Miss Huning informs me, that he will never again have to compete with a trained animal act. In Cleve-

lands in a decidedly un-debussyish counter theme. The soloist waited several minutes then left the stage, to return quite calmly to continue, after the dials were properly set. Cleveland apologizes, Mr. Hollister. But I haven't any message to transmit from the lion or the lady trainer.

I will not close on a quip this time. For I have been thinking of Pitts Sanborn and of one sage injunction of his that all who write criticism for newspapers—or, for that matter, all who write for any purpose—will do well to heed. Beset as we all are with the distressing habit of unnecessarily repeating words, and then wondering how we came to do it, we may take this leaf from the book of poor Pitts, whose death struck some of us as so shocking and so untimely. He said: "Beware of the words of a day." What he had in mind was the way some words seemed to be uppermost in the mind on one day, others on another day, thrusting themselves on a writer so insistently that unless he stood guard against them they would lead him into just those repetitions that he sought to avoid. Pitts was a master of several languages and fastidious in their use. He is gone—"the words of a day" are for others to contend with, not for him—but his bit of offhand advice may well serve as a maxim for all of us, submits your

Mephisto

ORCHESTRAS: New Works and Guest Soloists Enrich Programs

NEW compositions, soloists and guest conductors all contributed to a lively orchestral fortnight. John Barbirolli relinquished the podium to Italo Montemezzi at a Philharmonic-Symphony concert and the Italian composer conducted his 'Paola e Virginia'. Mr. Barbirolli himself conducted new works by Roy Harris, Bernard Wagenaar and Morton Gould at two other concerts, with Beveridge Webster as guest artist. On later occasions he had Artur Rubinstein and Sidney Foster as piano soloists. The Philadelphia Orchestra, led by Eugene Ormandy, brought Helen Traubel as soprano soloist, and Edna Phillips, first harp of the orchestra, as soloist in Harl McDonald's Suite 'From Childhood'. George Szell conducted the NBC Symphony. Serge Koussevitzky returned with the Boston Symphony, conducting the Symphony No. 3 by Nicolai Berezowsky at one concert. The New Friends of Music Orchestra under Fritz Stiedry had as soloists Nathan Milstein on one occasion and on another Dusolina Giannini, Roman Totenberg and William Primrose. Joseph Schuster was soloist with the New York City Symphony in the WPA series under Frieder Weissmann; Jean Morel conducted the orchestra at a later event with Norman Cordon as soloist. Frederique Petrides and the Orchestrette Classique appeared.

Montemezzi Conducts Philharmonic in Premiere of His Work

New York Philharmonic-Symphony, John Barbirolli, conductor; Italo Montemezzi, guest conductor. Carnegie Hall, March 6, evening:

Fantasia on a Theme by Thomas Tallis—
Vaughan Williams
'Paola e Virginia'..... Montemezzi
(First time in America)
Conducted by the Composer
Symphony No. 7 in A.....Beethoven

Interest in Mr. Montemezzi's first appearance at the head of orchestral forces in New York was considerably heightened by the Italian's recent successes in the pit of the Metropolitan, presiding over his 'L'Amore dei Tre Re'. Program notes supplied by the composer, who said that "in general the music is in my typical style, though simpler, more transparent, and more lyrical", prepared the listener for a work of less dramatic impact than 'L'Amore', but not necessarily for the extended lyricism which fell gratefully on the ear at first, but soon satiated it. Inspired by the romance of Bernardin de Saint-Pierre, Mr. Montemezzi has emphasized "the purity of these two innocent souls" to the extent that the work lacks variety in mood, color and instrumentation. There is very little contrast between the sections suggested by the tale of the two lovers. The composer's claims to simplicity and transparency were amply justified, for these qualities made for several lovely moments in the work. Mr. Montemezzi's individual style could readily be discerned, but there were also hints of Wagner and Strauss. He conducted the work with mastery and sincerity and received warm applause.

It was perhaps unfortunate that the Montemezzi work succeeded other transparent simplicities in the form of the ravishing Vaughan Williams work, which Mr.

Young American journalist (female) desires to become affiliated with university, school or music institution. Location unimportant. Thorough musical training, study abroad, knowledge of languages. Will consider position as personal secretary. Address Box 325, care of Musical America, 113 West 57th St., New York City.



John Barbirolli Discusses Their Scores with the American Composers (Left to Right) Morton Gould, Bernard Wagenaar and Roy Harris

Barbirolli and the string choirs set forth in noble style. The only contrast of the evening was between halves of the program, for the Beethoven Symphony moved with liveliness and made a refreshing after-intermission impression. Q.

Barbirolli Conducts American Works

New York Philharmonic-Symphony. John Barbirolli, conductor. Beveridge Webster, pianist, assisting artist. Carnegie Hall, March 8, evening:

Symphony No. 3 in D.....Bernard Wagenaar
Piano Concerto in A Minor.....Schumann
Three Pieces for Orchestra.....Roy Harris
'Foster Gallery'.....Morton Gould

Mr. Barbirolli's program on this occasion was startlingly different from the general run of musical fare which he has been offering audiences, and the effect upon the spirit of the performances was decidedly favorable. No less than three first New York performances of works by American composers and the presence of a native pianist as soloist in the Schumann Concerto gave the concert a decidedly national air, though the program was properly diverse in style. And Mr. Barbirolli conducted with unmistakable enthusiasm. These were no half-hearted "duty" performances but playing of conviction and point.

Mr. Wagenaar's Symphony is above all a well-wrought composition, in which one can enjoy the spectacle of a skilled craftsman accomplishing exactly what he conceives in his tonal imagination without any hitches or divagations. But the very efficiency of the Symphony, its water-tight structure and finish of construction, work against its emotional effect on the listener. One would gladly sacrifice some of its ingenuity for a warmer, more personal and thematically expressive communication. This does not mean that the work would become a tone poem, or a purely subjective piece, but simply that it would gain in vitality and power over the listener.

Mr. Harris, on the other hand, does not suffer from the prevalent contemporary tendency to compose in a vacuum, so to speak, in the name of abstract music. At least he does not do so in the Three Pieces heard at this concert. Two of these were taken from Mr. Harris's 'Folk-Song' Symphony, and the other one is fresh from the workshop. It is by far the best of the three, with an expressive melodic line, skillful orchestration, and a more propulsive eloquence than much of the composer's output reveals. Mr. Gould has set the Foster melodies, or pieces of them, with noisy, bustling efficiency, but these lyrics are still far better left in their unpretentious simplicity.

Mr. Webster played the Concerto with



Beveridge Webster

admirable clarity and directness of style. He let the music speak for itself, and in so doing revealed a technical command and musical intelligence of a very high order, for it is perilously easy to try to "make something" out of this familiar music. Mr. Barbirolli and the orchestra collaborated in a distinguished performance. The audience was cordial. The program was repeated on Sunday afternoon. S.

Traubel Soloist with Philadelphians

The Philadelphia Orchestra, Eugene Ormandy, conductor. Soloists, Helen Traubel, soprano, Edna Phillips, harp. Carnegie Hall, March 11, evening:

Symphony No. 1, in C Minor.....Brahms
'Gottesmacht und Vorsehung'.....Beethoven
'Komm, Süßer Tod'.....Bach
'Divinités du Styx' from 'Alceste'.....Gluck
Helen Traubel
Suite, 'From Childhood'.....McDonald
Edna Phillips
'Immolation' Scene
from 'Götterdämmerung'.....Wagner

Mr. Ormandy's playing of the mighty Brahms work was nothing short of inspired. Technically, there was nothing left to be desired and he plumbed all its spiritual depths as well. It was one of the most satisfying renditions of the work given here in a long time.

The McDonald suite, written for Miss Phillips, who has been first harpist of the orchestra for a decade, was charming in itself and a well arranged contrast to the remainder of the program. Mr. McDonald



Helen Traubel



Harl McDonald



Edna Phillips

has taken a number of old English nursery songs such as 'I Saw Three Ships' and 'There Was a Lady Loved a Swine' and woven them into a delightful whole. It was interesting to hear 'Three Blind Mice' as a military march, and 'The Miller of Dee' had an almost tragic note. While not an epoch making work it is an agreeable one and free from the finality that mars so many contemporary orchestral compositions.

Miss Traubel's first two numbers were too short to be regarded as more than toccati for the voice, were there such a thing, but in the Gluck she gave a noble and penetrating performance. The brilliancy of timbre of her beautiful voice shone out magnificently. The 'Immolation' was exquisitely sung and with more contrast of color and emotion than we have heard it given in some time. She was the recipient of a well-deserved ovation. H.

Barbirolli Conducts Villa-Lobos Work

New York Philharmonic-Symphony, conducted by John Barbirolli. Artur Rubinstein, pianist, soloist. Carnegie Hall, March 12, evening:

Preludio Religioso from 'Messa Solenne'.....Rossini
Symphony in D, No. 13.....Haydn
'Descobrimento do Brasil', Suite No. 1.....Villa-Lobos
(First time in America)
Concerto for Piano and Orchestra in
D Minor, No. 1, Op. 15.....Brahms

The first work on this superior program was played in memory of Pitts Sanborn, music critic and for the past two years program annotator for the orchestra, who died on March 7. Mr. Sanborn was a champion of Rossini music in an age that has affected contempt for that master. The performance of the Preludio Religioso on this occasion was a testimony of the critic's musical taste as well as a fitting tribute to the revered scholar. The audience respectfully refrained from applause at the close of the work.

Returning to a more happy mood, Mr. (Continued on page 31)

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CONCERTS: Debuts Take Prominent Position in Recital Lists

DEBUT recitals played a large role in events of the fortnight. The vocal roster listed Lotte Lehmann and Jan Peerce and the newcomers included Herbert Janssen, of the Metropolitan Opera, Ada Belle Files, Martha Lipton and Saida Knox. Pianists were Josef Hofmann, Sol Kaplan, Laura Dubman and Joseph Raieff; with debut appearances by Hugo Balzo, Silvia Zarembo and Howard Slayman. Violin recitals were offered by Max Rosen and Thérèse Ramstein, the latter in her local debut. The Bach Circle was heard. Vocal ensembles included the Don Cossacks under Serge Jaroff, the American Ballad Singers led by Elie Siegmeister, and the Southernaires, with Anne Wiggins Brown as soloist.

Herbert Janssen, Baritone (Debut)

Otto Seyfert, accompanist. The Town Hall, March 5, evening:

'Aria' from 'The Seasons'.....Haydn
'Ganymed'; 'Die Stadt'; 'Der Wegweiser';
'Die Post'.....Schubert
'Wie bist du mein König'; 'Nicht Mehr
zu Dir'; 'Auf dem Kirchhof'; Minne-
lied'.....Brahms
'Anakreon's Grab'; 'An die Geliebte';
'Verborgene'; 'Fussreise'.....Wolf
'Traum durch die Dämmerung'; 'Du, meines
Herzen's Königin'; 'Breit über mein
Haupt'; 'Zueignung'.....Strauss

This was Mr. Janssen's debut recital in New York although he has been a popular member of the Metropolitan Opera for several seasons. With the exception of the aria from 'The Seasons', which might have been omitted without great loss, it was essentially a 'liederabend'.

That Mr. Janssen was entirely successful in projecting the moods of his songs cannot, unfortunately, be said. Bereft of the trappings of opera, his interpretative powers did not seem to measure up to those which are so enjoyable in his stage roles. It was in the second part of the program that his best singing was done, though exception might be taken to the rapidity of the tempo in both 'Verborgene' and 'Traum durch die Dämmerung'. Mr. Janssen's legato was always admirable and in a somewhat limited compass, his voice was beautifully produced. The audience was most enthusiastic throughout the program and there were numerous encores, one of the best of which was Schumann's 'Widmung', admirably sung. H.

Saida Knox, Contralto (Debut)

Stuart Ross, accompanist. The Town Hall, March 7, evening:

'Se Florindo è Fedele'.....Scarlatti
'O, Pardon Me' from 'The Passion Accord-
ing to St. Matthew'.....Bach
(Eugenie Limburg, Violin.)
'Vernon de Tar, Organ.'
'Furibondo Spiro il Vento'.....Handel
'Windrader'; 'Der Ton'.....Marx
'Mit deinen blauen Augen';
'Frühlingsfeier'.....Strauss
'Sérénade Melancolique'.....Rhené-Baton
'Impression Fausse'.....Poldowski
'Les Larmes' from 'Werther'.....Massenet
'Ouvres'.....Dessauer
'I Know Not Why' (MS).....Kirkpatrick
'Turn Ye to Me'
(arr. by Helen Hopekirk).....Wilson
'Fairy Pipers'.....Brewer
'Sometime'.....Russotto
'Twentieth Century'.....Sargent

Miss Knox won an Atwater Kent award a decade ago, but waited until this time to make her formal debut. The voice is one of fine quality, an authentic contralto of considerable volume in its medium register. It lacked both color and volume in the notes below the staff, but the singer had the good sense, also the good taste, not to force the issue. Similarly the high tones, when sung softly were well placed, when loud, less so. Unfortunately, as is the case with many contraltos, there was a lack of variety of color in Miss Knox's singing, but in view of so much that was excellent, this may be overlooked.

The singer started well with the somewhat inconsiderable Scarlatti song. The 'Erbarne mich' aria was well sung though the violinist would have done better to



Herbert Janssen



Ada Belle Files



Saida Knox



Hugo Balzo



Thérèse Ramstein



Martha Lipton

inform herself about the correct way of playing long appoggiaturas. The Marx songs were especially well performed, but Strauss's difficult 'Frühlingsfeier', definitely not a song for a low voice, was taken too slowly and lost all its headlong rush. The 'Werther' excerpt was effective and the English group was much applauded. H.

Ada Belle Files, Contralto (Debut)

Miss Files, who hails from Kansas City and who was heard in the Town Hall on the evening of March 6, has a fine natural voice which, conjecturally, is a mezzo-soprano rather than a contralto. Its best range lies in the notes on the staff. The extreme high and low notes need attention in the matter of placement. Her interpretative ability seems hampered both by lack of imagination and also by the fact that her rather voluminous voice is not entirely in hand. She did an excellent piece of singing in Respighi's 'Nebbie' and the lovely Ferrar 'Le Miroir'. Frédéric's Gavotte from 'Mignon' was somewhat heavy-footed. Rachmaninoff's 'Floods of Spring' and Mr. Golde's 'Awakening' were both well done. Mr. Golde's accompaniments were of his finest. N.

Hugo Balzo, Pianist (Debut)

The Town Hall, March 8, afternoon:

Fantasy and Fugue in D.....Bach
Sonata, Op. 57, 'Appassionata'.....Beethoven
'The Children's Corner'.....Debussy
Two 'Tonadas'.....Allende (Chile)
Suite Infantile.....Gianneo (Argentina)
Three Argentine Dancers
Ginastera (Argentina)
'Triste'.....Fabini (Uruguay)
Hymn and Dance.....Sas (Peru)
'Brazilian Soul';
'Polichinela'.....Villa-Lobos (Brazil)
'Dance of the Shepherdess'.....Halfter
'Girls in the Garden'.....Mompou
'Dances from 'El Amor Brujo'.....Falla

Mr. Balzo is an interesting pianist. He has a startlingly fluent technique and while a tendency to over-emotionalization was apparent in the Beethoven, it was otherwise well done and the Debussy Suite was cleverly contrasted. As the recital was sponsored by the Union de Mujeres Americanas, which is to say, 'The Union of America Women', it was fitting that a large part of the program be devoted to music by South American composers, but it cannot be said that any of the pieces was of striking originality and several showed a somewhat derivative influence. Fabini's piece was one of the best, and Sas's Hymn and Dance proved interesting. The audience, in spite of inclement weather, was a numerous one and most appreciative. N.

Thérèse Ramstein, Violinist, (Debut)

Vincent Persichetti, accompanist. Town Hall, March 9, afternoon.

'La Folia'.....Corelli
Concert in E Flat.....Mozart
'Poème', Op. 25.....Chausson
Nigun, from 'Baal Shem' Suite.....Bloch
'La Fille
aux Cheveux de Lin'.....Debussy-Hartmann
'Danse Espagnole'.....Falla
'Moses' Fantasy
(Variations for G string alone).....Paganini

The interest in Miss Ramstein's initial appearance before a New York concert audience was increased by the program which bespoke serious musicianship and good taste. And it was these qualities that

distinguished her playing. The young violinist, who was born in Buffalo and made her recital debut three years ago in Reading, Pa., has acquired a sound technique which, coupled with her sensitivity, enable her to perform each selection in good style. The tones she drew from her pedigreed violin were generally sweet and ingratiating, particularly in the soaring passages. The deepest notes were sometimes impure which may be laid partly to the weather and partly to fingers which still require strengthening.

The personality of the performer was kept demurely in the background, which was advantageous in the performance of the Mozart Concerto. However a slightly less impersonal approach would not have been amiss in the Chausson 'Poème' and the subsequent works. The smoothness and sobriety of Miss Ramstein's performances found favor with a genial audience, as did the laudable accompaniments furnished by Mr. Persichetti. M.

Martha Lipton, Contralto (Debut)

Ernst Victor Wolfe, accompanist. The Town Hall, March 10, evening:

'Fragment aus dem Aeschylus'; 'Lachen und
Weinen'; 'Gruppe aus dem Tartarus'
Schubert
'Eine Kleine Deutsche Kantate'; 'Die, ihr
des Unermesslichen Weltalls Schöpfer
Ehrt'.....Mozart
'Le Manoir de Rosemonde'.....Duparc
'Le Coucou'.....arr. by Canteloube
'Novembre'.....Trémisot
Seguidilla.....Falla
'Mignon'; 'Mögen alle bösen Zungen'; 'Ein
Solcher ist mein Freund'.....Wolf
'When the Spring Listens'.....Mortelmans
'The Little Red Hen'.....Peterkin
'Aureole'.....Wyble
'I Hear an Army'.....Barber

Miss Lipton has been the recipient of numerous prizes for her singing, all of which were probably deserved as she has a beautiful voice as well as other qualities that go to make a successful artist. The middle part of her scale is well produced but below the staff it lacks the true contralto resonance. May one hazard that it is really a fine dramatic soprano?

The Schubert songs, with the exception of the second, require more experience than the young artist was able to bring to them, but the 'Gruppe aus dem Tartarus' was pointed in the right direction. The Mozart cantata had an archeological interest but it is not, inherently, one of the composer's finest works and it seemed very long. All the French group was well negotiated and the Canteloube arrangement of the Auvergnat folk song could have been repeated, as also the Falla work. Wolf's setting of Mignon's song was well done and the English group was listened to with interest. Mr. Wolfe's accompaniments were accurate but not inspiring. H.

Lillian Lefkowsky, Pianist (Debut)

Lillian Lefkowsky hails from Cleveland, but has been a student in New York. Her recital in the Carnegie Chamber Music Hall on the evening of March 9, showed her to be an artist of serious intention as well as excellent preparation. The program was an unusual one. It included three Fantasias by Mozart, Telemann and Carl Philipp Emanuel Bach, all of which were presented in excellent classical style. The Schumann G Minor Sonata had a serious and well proportioned performance. A group of works by contemporary com-

posers, Copland, Dello Joio and Stravinsky followed. The Stravinsky was the best of the three. Perhaps Miss Lefkowsky's most satisfying playing was done in the closing group, by Brahms. This included the D Minor Capriccio, the E Major Intermezzo and Variations on a Hungarian Song. The first two of these were the best. The audience was a numerous one and well disposed. N.

The Bach Circle of New York

The Bach Circle Orchestra, Robert Hufstader, conductor. Assisting artists: Yella Pessl and Ralph Kirkpatrick, harpsichordists; Frances Blaisdell, flute; Mitchell Miller, oboe; William Vacchiano, trumpet; Harry Friedman, violin; Janos Scholz, cello. Town Hall, March 3, evening:

Concerto in C Minor, for two harpsichords
and orchestra.....Bach
Concerto in F, No. 2 ('Brandenburg'), for
trumpet, flute, oboe, violin and orchestra
Bach
Concerto Grosso in G Minor, No. 8, for
string orchestra.....Corelli
Five pieces for two harpsichords: 'La létéville';
Allemande, 'La juilette'; 'Musette de Chôisi';
and 'Musette de Taverni'.....Couperin
Concerto in C, for two harpsichords and
orchestra.....Bach

This concert provided a field-day for the harpsichordists, for Yella Pessl and Ralph Kirkpatrick were kept busy not only in



Larry Gordon

Ralph Kirkpatrick and Yella Pessl,
Harpsichordists

the two concertos for their instruments with orchestra and the Couperin group but in the Second 'Brandenburg' Concerto and the Corelli Concerto Grosso, as well.

It was a program that promised rare enjoyment and it was obvious that most of the performers were animated by the desire to project the music as nearly as possible on the scale envisioned by the composers represented. There was some miscalculation on the part of the conductor as to the searching sonority of the fifteen-piece string orchestra, as in the opening and closing concertos, in which the harpsichord parts are of prime importance. The two solo instruments were scarcely audible in the first and last movements because of the too-strenuous strings. The adagios of these works, however, in which the orchestra is silent, came into their own eloquently, played beautifully, as they were, by the two accomplished soloists. The Couperin pieces were less effectively done as what color possibilities there are in the plucked keyboard instruments were not fully realized.

In the 'Brandenburg' Concerto the An-
(Continued on page 20)

CINCINNATIANS HEAR TIBBETT AND ITURBI

Latham's 'Lady of Shalott' and
Ibert Suites Given for
First Time in U. S.

CINCINNATI, March 18.—For the seventeenth pair of concerts by the Cincinnati Symphony on March 7 and 8, the soloist was Lawrence Tibbett, baritone. The programs were played under Eugene Goossens's direction in Music Hall.

Mr. Tibbett chose to present a rather heavy program as his portion of the concert, and while one appreciates the great musical value of the recitative and aria from Bach's 'St. Matthew Passion' as well as realizing the superb quality of Mr. Tibbett's voice, yet the work did not seem compatible. Neither did it seem ideal for Mr. Tibbett's vocal range. The Handel aria, 'Arm, arm, ye brave' from 'Judas Maccabeus' was more attractive. In the aria from Verdi's 'Rigoletto' he sang with his old fluency and ease and 'Scorri, fuime eterno', from Puccini's 'Il Tabarro', was better suited to Mr. Tibbett's voice and he scored a real ovation with these two latter works. He was recalled many times and graciously offered an encore to the enthusiastic audience.

Latham Work Pleases

The orchestra gave a meticulous performance of Latham's tone poem 'The Lady of Shalott'. This is the brain child of a young man who is working for his master's degree and who is under the tutorship of Mr. Goossens. The composer has tried to tell the story of Ten-

nyson's poem, and the music is nicely descriptive. It is a composition worthy of note for its delicately refined atmosphere. The composer was called to the stage to accept the plaudits of the audiences.

Other works on the program were Schubert's Symphony No. 7 in C and Wagner's 'Ride of the Valkyries'. The Symphony was well executed by the members of the orchestra.

Pianist Plays Mozart

The previous week's concerts on Feb. 28 and March 1 presented that favorite, José Iturbi, pianist. He is one of the few artists who has appeared here year after year for some time, and who is just as popular today as he was on his first appearance. He wears very well. Mr. Iturbi played Mozart's Concerto No. 20 in D Minor, and since the artist's ability as an interpreter of Mozart is well known there is very little more to be said, other than that he again played perfectly. Of course, he was recalled many times and generously offered two encores at the matinee performance.

The William Byrd Suite, which has been transcribed for orchestra by Gordon Jacob, proved to be most entertaining. The transcription does not in any way mar the old world air of the composition.

The American premiere of Ibert's suites from the ballet, 'Diana de Poitiers' was also included on this program. The work seemed to lack the stimulating quality that would make it a great favorite. Beethoven's 'Coriolanus' Overture, Op. 62, and Berlioz's 'The Witches' Sabbath', from the 'Fantastic' Symphony, opened and closed the program respectively.

VALERIA ADLER

MILSTEIN IS SOLOIST UNDER GOLSCHMANN

St. Louis Symphony Plays Works
by Handel and Beethoven—
Pension Concert Heard

ST. LOUIS, March 20.—St. Louisans were jubilant over the recent announcement that Vladimir Golschmann has been re-engaged as conductor of the St. Louis Symphony for three more years.

His program for the sixteenth pair of concerts, on Feb. 28 and March 1, opened with Handel's Concerto Grosso, played with delightful spirit. Beethoven's Symphony No. 4 in B Flat Op. 60 followed, these two works occupying the first half of the program. Nathan Milstein then completed the program with Lalo's 'Symphonie Espagnole', Op. 21. Mr. Golschmann provided a most sympathetic accompaniment.

Templeton Is Soloist

The Seventh Annual Pension Fund Concert of the orchestra took place on Feb. 25 at the Municipal Opera House. Alec Templeton was the featured artist. The serious side of his musicianship was demonstrated in the performance that he gave of the Schumann Concerto for piano in A Minor. With fine orchestral support, it was a most finished performance. It was preceded by Schubert's Overture to 'Rosamunde'. The last half of the program showed Mr. Templeton in his inimitable improvisations and impressions, which included the hearing of several of his own tuneful compositions. The house was completely sold out for the event.

At a recent concert of the Missouri

Youth Orchestra of the NYA conducted by Edward Murphy, Carolyn Fenton, talented young pianist, was recalled five times after her performance of Mozart's 'Coronation' Concerto No. 26 in D. It was delightfully interpreted. The orchestra did very well with compositions by Wagner, Haydn and Borodin.

HERBERT W. COST

COWLES RESIGNS POST WITH LOUISVILLE CHORUS

After Twenty Years of Service, Leader
of Civic Group Will Retire Follow-
ing Spring Concert

LOUISVILLE, Ky., March 20.—After a twenty year term of service as director of the Louisville Civic Chorus, Frederic A. Cowles resigned his position, to be effective after the Spring concert at the Memorial Auditorium. Mr. Cowles saw the beginning of the chorus and has not missed a single Tuesday night rehearsal, during the season, for twenty years.

In addition to his piano teaching Mr. Cowles conducts the Crescent Hill Woman's Club Chorus and the choir of the Fourth Avenue Presbyterian Church. At the final concert of the chorus for this season Mr. Cowles will conduct parts of the Bach B Minor Mass and the 'Ballad for Americans' which is a musical setting by John Jacob Niles of a poem by Cale Young Rice, both of Kentucky.

H. P.



Frederic A. Cowles



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Bruna

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REVIVALS REPEATED IN CLOSING WEEKS OF OPERA

IN the fortnight preceding the final week of the Metropolitan's sixteen week season, Dusolina Giannini returned in 'Cavalleria Rusticana'; Rose Bampton again sang the title role in 'Alceste', and Eleanor Steber and Leonard Warren appeared in 'Carmen' for the first time, with Bruna Castagna singing the title role. 'Don Giovanni' and 'The Bartered Bride' were repeated and the season's final performances of 'Trovatore' and 'The Barber' were given.

(Continued from page 5)

Janssen, Gunther; Emanuel List, Hagen; Walter Olitzki, Alberich; Irene Jessner, Guttrune; Kerstin Thorborg, Waltraute; Mmes. Steber, Petina and Olheim as the Rhinemaidens, and Mmes. Kaskas, Brown and Votipka, the Norns. John Dudley and Wilfred Engelman were the two vassals. Miss Lawrence made her customary fine impression in the difficult rôle. Erich Leinsdorf conducted.

N.

'Carmen' Presents Steber and Warren in New Roles

With Bruna Castagna in the name part and Raoul Jobin singing Don José the 'Carmen' of the evening of March 5 introduced a new Micaela in the person of Eleanor Steber and a new Escamillo in Leonard Warren. Miss Steber offered an appealing and well-poised impersonation of her role and sang her music with tonal purity and sweetness and notable carrying power in the upper voice, while Mr. Warren's resonant-voiced Escamillo was a similarly creditable first undertaking of a new part.

Mme. Castagna in her vital projection of the title character sang with all her familiar vocal opulence and beauty and dramatic salience, while Mr. Jobin gave a resourcefully detailed impersonation of Don José and sang with unusual freedom and dramatic effect. A very large audience accorded all the principals and the solo dancers, Monna Montes, Ruthanna Boris and Grant Mouradoff, much applause, in which the conductor, Wilfred Pelletier, was made to share. The Frasquita and Mercedes were Thelma Votipka and Helen Olheim, while George Cehanovsky and Alessio de Paolis were the two smugglers and Louis d'Angelo and Wilfred Engelman, Zuniga and Morales, respectively.

C.

The Fourth 'Rosenkavalier'

'Rosenkavalier', which has remained a



Bruna Castagna as the Gypsy Heroine in 'Carmen'

favorite with many of the Metropolitan's clientele, even though it may never pack in the standees like some of the Italian aria operas, achieved its fourth representation of the season on March 7, under the musical leadership of Erich Leinsdorf. With two exceptions, the cast was a familiar one. Lotte Lehmann repeated her winning impersonation of the Marschallin, and Rise Stevens and Eleanor Steber contributed their usual charm to the parts of Octavian and Sophie. Emanuel List had his accustomed success as Baron Ochs and Walter Olitzki was again an acceptable Faninal. Thelma Votipka again sang Marianne and Karl Laufkoetter reappeared as Valzacchi. The parts of Annina and the tenor singer in the Levee scene were newly presented by Irra Petina and Raoul Jobin respectively. Miss Petina sang and acted the part of the woman conspirator admirably. Mr. Jobin gave more voice to his solo than it has possessed in a long time.

O.

Fourth 'Alceste' Sung

The indisposition of Majorie Lawrence brought the opportunity to a Saturday matinee audience to hear Rose Bampton sing the title role in Gluck's 'Alceste' on March 8. The remainder of the cast was similar to that of previous performances with René Maison as Admetus, Leonard Warren the High Priest, Arthur Kent

Apollo; George Cehanovsky, the Herald; Alessio de Paolis, as Evander; and others in lesser roles. Miss Bampton was in excellent voice, singing with nobility, depth of expression and giving ample proof of the queenly nobility of the character, both vocally and in stage presence. Mr. Maison was again an admirable king, singing with fervor and understanding. Ettore Panizza conducted the noble music with a keen awareness of its purity and dignity.

W.

A Popular 'La Bohème'

The popular Saturday night opera on March 8, was Puccini's 'La Bohème' which drew a capacity house in spite of fearful meteorological conditions. Licia Albanese sang Mimi with good tone and acted well. Annamary Dickey was a vivacious but nearly inaudible Musetta; Armand Tokatyan substituting for Charles Kullman, was excellent as Rodolfo, John Brownlee a good, if somewhat stereotyped, Marcello, and Norman Cordon made much of the minor role of Colline. Salvatore Baccaloni doubled as Benoit and Alcindoro, doing both roles beautifully. The remainder of the cast included George Cehanovsky, Lodovico Oliviero and Arnold Gabor. Gennaro Papi conducted, hurrying the singers unnecessarily in many places.

D.

'Bartered Bride' Repeated

The first of two promised repetitions of Smetana's 'Bartered Bride' did not differ in any essential from the revival on Feb. 28 under the baton of Bruno Walter. The orchestra, as again led by Mr. Walter, was the best feature of the production; the ballet, the most disappointing. There is only one way to do the Czech dances of the 'Bartered Bride' and that is the Czech way. The cast was unchanged, the chief roles being taken by Jarmila Novotna, Charles Kullman, Ezio Pinza and Karl Laufkoetter, with Arthur Kent, Thelma Votipka, John Gurney, Irra Petina, Natalie Bodanya, John Dudley and Ludwig Burgstaller in lesser parts.

O.

The Final 'Il Trovatore'

Verdi's 'Il Trovatore' had its final performance of the season on the evening of March 13, the occasion being notable as the first time that Stella Roman has appeared here as Leonora and the first time Arthur Carron has sung Manrico during a regular season. Mme. Roman sang much of her music with charm and negotiated the high tones well, but apparent nervousness militated against her best efforts and her dramatic characterization seemed uninspired. Mr. Carron's voice has taken on



Lotte Lehmann, the Marschallin of Strauss's 'Der Rosenkavalier'

a new beauty and he sang well throughout. The other singers were Anna Kaskas as Azucena; Maxine Stellman as Inez; Francesco Valentini as di Luna; Nicola Moscona as Ferrando, Lodovico as Ruiz, and Arthur Kent as a Gypsy. Ferruccio Calusio conducted.

N.

'Don Giovanni' Repeated

The season's second 'Don Giovanni' on the evening of March 13, again demonstrated the lovely ensemble effects which distinguish this year's revival from the last previous performances. Each of the singers contributed beautiful solo work but Mozart's most bewitching operatic writing is in the ensembles and the credit for the delightful singing of them this season is due largely to Bruno Walter who was the recipient of another ovation on this occasion. The cast was the same as that of the last performance: Ezio Pinza, a zesty Don; Zinka Milanov, a rich-voiced Donna Anna; Jarmila Novotna, an extremely sympathetic Donna Elvira; Bidu Sayão, a captivating Zerlina; Salvatore Baccaloni, a bumptious Leporello; Tito Schipa, a lyric Don Ottavio; Norman Cordon, an authoritative Commendatore; and Arthur Kent, a likeable Masetto. The large audience was duly appreciative of the contributions of each.

M.

(Continued on page 19)



WALTER GOLDE Accompanist

ADA BELLE FILES Contralto

Debut Town Hall Recital, New York
March 6, 1941

ADA BELLE FILES

Contralto

NEW YORK TIMES, March 7, 1941

Miss Files proved herself the possessor of a true contralto voice of an inherently rich, warm, velvety quality. It was a voice of unusual possibilities, backed by plenty of temperament and used with a fund of expressiveness that captured and held the attention.

NEW YORK POST, March 7, 1941

Rachmaninoff's "Floods of Spring" and Mr. Golde's "Awakening" were sung in a spontaneous lyric way that won much applause.

NEW YORK HERALD TRIBUNE, March 7, 1941

Miss Files, a young and talented contralto, made her New York debut last night at Town Hall. Miss Files' voice is dark and rich . . . she held her audience through the interest of a basically beautiful equipment.

NEW YORK WORLD TELEGRAM, March 7, 1941

Miss Files' voice has innately good quality . . . the singer showed intelligence in the delivery of the program.

Mgt. Bertha Ott, Kimball Bldg., Chicago



COMPOSER AND INTERPRETER
Isidor Achron (Right) with Yehudi Menuhin
After the Violinist's Town Hall Endowment
Fund Concert, When He Played Mr. Achron's
Sonnet for Violin and Piano, Dedicated to
Him by the Composer

TOLEDO CHILDREN HEAR ORCHESTRAS

Igor Gorin Soloist with New Toledo Symphony—Szigeti and Rodzinski Play Twice

TOLEDO, March 20.—A capacity audience filled the Auditorium of the Art Museum on March 6 for the chamber music recital of the Coolidge Quartet. A varied program ran the gamut from Beethoven to Hindemith.

The past four weeks might well be called "Children's Month" in Toledo, as the boys and girls have had the privilege of hearing two symphonic concerts. The first, in the Paramount Theatre, featured Dr. George King Raudenbush and his new Toledo Symphony. Mr. Raudenbush demonstrated each of the major instruments in the orchestra and explained its tonal function. Works played included Tchaikovsky's 'Nutcracker' Suite and Liszt's Second Hungarian Rhapsody.

Just a fortnight later came the Cleveland Orchestra, with two matinee performances for the children, these being held in the Toledo Art Museum. Rudolph Ringwall conducted works by Bach, Mendelssohn, Boccherini and Brahms. Eric Coates's Fantasy, 'The Three Bears' and Charles Sanford Skilton's 'Cheyenne Indian War Dance' caught the fancy of the young listeners. Mary Van Doren, head of music at the Museum, gave entertaining comments on each number.

Held for Second Concert

Since tickets for the first series, which included the Cleveland Orchestra and a recital by Joseph Szigeti, were sold out months ago, each was kept for a second concert. Artur Rodzinski led his Cleveland forces through an unusual program which included Piston's Suite from the Ballet, 'The Incredible Flutist' and Ravel's 'Rhapsodie Espagnole'. Mr. Szigeti, with Andor Foldes at the piano, gave a beautiful performance of the Mozart A Major Sonata and also the A Major Sonata of Franck. Bloch, Veracini, Francoeur, Lie and Stravinsky made up the final portion of a most unbackneyed program.

Besides the concert for children, Mr.

Raudenbush and the Toledo Symphony gave an evening performance in the Paramount Theatre with Igor Gorin as soloist. Mr. Gorin was heard in the Prologue to 'Pagliacci' and a group of Russian songs. The new orchestra showed great improvement since its inception last Spring. Mr. Raudenbush and his men were fêted for their fine playing of music by Handel, Schubert, Liadoff and Liszt.

HELEN MILLER CUTLER

ASSURE WASHINGTON OF SYMPHONY SERIES

Season for National Players Seen as Result of Yearly Subscription Campaign

WASHINGTON, D. C., March 20.—A 1941-42 season for the National Symphony is assured as the result of an annual subscription fund campaign just completed, L. Corrin Strong, president of the board of directors of the Orchestra Association, announced today.

Mr. Strong said the full amount of the \$107,600 goal had not been obtained, but the board had voted unanimously to go ahead with plans for the Orchestra's eleventh season, assuming that the balance will be received in the near future.

"Proceeding with Confidence"

"We are so close to the goal that the directors feel that in fairness to the public and to the members of the Orchestra a definite announcement as to the Orchestra's future should be made at this time," said Mr. Strong. "Consequently, the Board has unanimously voted a 1941-42 season for the National Symphony Orchestra and is proceeding with all confidence in its preparations for next year."

Mr. Strong's announcement did not include plans for outdoor concerts at the Watergate this Summer. Funds raised in the annual drive represent the minimum amount needed to carry through the regular Winter program, it was pointed out. However, ways to make the Summer concerts again possible are being discussed, and it is known the directors hope to carry through a Summer season comparable to those presented by the National Symphony for five years.

Next Winter's season, it is definitely announced, will include eight midweek concerts and two series of Sunday afternoon concerts in Constitution Hall. Artists already engaged to appear with the Orchestra include: Kirsten Flagstad, Albert Spalding, Rudolf Serkin, Richard Crooks, Guiomar Novas and Joseph Szigeti. There will also be two special performances in conjunction with the deBasil Ballet Russe Company. A series of children's concerts will also be a feature of the season as usual.

JAY WALZ

David Ouchterlony and Ann Mack Heard in Toronto

TORONTO, March 14.—The American Women's Club of Toronto presented David Ouchterlony, organist, and Ann Mack, lyric soprano, in a concert at Faton Auditorium on Jan. 27. Fern Sherman was accompanist for Miss Mack. Mr. Ouchterlony played music by Handel, Purcell, Bach, Corelli and several of his own compositions, and Miss Mack sang an aria from Catalani's 'La Wally', folksongs, and works by Rogers, Manning, D'Erlanger, Rybner, Edwards and Ponce.



Photo by Wengerow

Anne Mayrand

FRENCH PIANIST

"A recital of great merit and interest, brilliant execution, display of fine talent . . . possesses a finished technique and mastering of music . . . Her interpretation showed a sensitive feeling for contrasts, and great facility. An equal virtuosity was noted in a Ravel selection . . . Keen feeling for tone values and a skillful handling of delicate phrasing . . ."

Quebec Chronicle Telegraph

"Miss Mayrand's fingers were accurate and her tone suave and mellifluous. Her work was clean-cut and refined. Technically capable of coping with the most formidable passages of Chopin, Schumann and Bach."

New York Times

"Mlle. Mayrand made a favorable impression for her style, facile technique and an attractive adjustment of tonal color and expression."

New York Journal American

"Well schooled . . . the important externals of her art, including a substantial technical equipment."

New York Herald Tribune

"Miss Mayrand showed exquisite finish of phrase and a feeling for sustaining the line in a long piece of cantilena."

New York World Telegram

"Her concert was more than a success."

Le Journal, Quebec

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CUBA: MISS CARIDAD BENITEZ, Calle G 357, Vedado, Havana.

AUSTRALIA: MISS BIDDY ALLEN, The Argus, 365 Elizabeth St., Melbourne.

MEXICO: FRANCISCO AGRA, Ave. Chapultepec 42, Mexico City.

YUGOSLAVIA: MISS IVANA FISCHER, Demetrova 3, Zagreb.

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The Metropolitan Season

IN retrospect, the Metropolitan Opera season was a stimulating one. Though the singing personnel of the company remained much what it has been in the five years since Edward Johnson was called to the helm as general manager, the engagement of the buffo basso Salvatore Baccaloni resulted in a new emphasis being placed on comedy works and there was a sharp rise in laughing stock, preferred. Certainly a season that included 'Don Pasquale', 'Nozze di Figaro', 'The Bartered Bride', 'The Daughter of the Regiment' and 'Barber of Seville' is not summed up by "no time for comedy." Whether all of this comedy, as executed, was in the best interests of the works themselves, or of operatic taste in New York, is another matter, particularly if that of 'Don Giovanni' is included. But however exaggerated, there is no doubting that comedy opera has its appeal, particularly for those who would prefer having our grand opera a little less "grand," though we have here a confusion of terms, since opera buffa, strictly speaking, is not "grand opera" at all. The American way seems to be to lump all types of opera together under the one designation, but just what really is meant by "grand" in these circumstances might require considerable explication.

Because of its size the Metropolitan remains a house unsuited for intimate opera and those works which depend on comedy for their effect almost inevitably are of an intimate nature. Therefore it would seem to be a matter of settled policy on the part of the stage direction, rather than of license on the part of the individual

singers, when points are broadened and heavily underscored, with resort even to something approaching burlesque, in the obvious quest of laughs. Possibly it is true that only those in seats relatively close to the stage would enjoy the subtleties that are possible to performances in small houses. But laughter that obscures the music is, of course, a mistake and even an offense when the work on the boards is a Mozart opera, or, for that matter, one by Rossini or Smetana. Hence the sharp criticisms of some details of Metropolitan productions which otherwise have been of a superior order and hugely enjoyed.

The long-delayed entry of Gluck's 'Alceste' undoubtedly was the season's most important event, and one that will redound greatly to the credit of the management through years to come, even though a long life can scarcely be expected for this production. Of the Gluck works that have figured in other years at the Metropolitan, only 'Orfeo' has had a continuing place by virtue of repeated revivals. 'Iphigenia auf Tauris' (sung in German) was accorded five performances in a single season, that of 1916-17. 'Armide', given in French with Caruso and Fremstad in the cast, reached a total of seven in two seasons, those of 1910-11 and 1911-12. Neither ever came back. The increased public response to the Mozart performances of the last decade may, however, argue hopefully for Gluck. Some of those with whom the hope is strongest would vastly prefer an 'Alceste' stripped of its too-ornamental posturings and with a very different ballet.

Wagner has remained the ruling composer in number of works given and in total of performances. Again 'Tristan und Isolde' leads all others in number of representations. The reasons are the same as heretofore. Though it has begun to be obvious that even the great Wagnerians grow older and that no particular combination of singers can exert the same power and appeal indefinitely, this remains the Flagstad era and our Wagner lovers should make the most of it.

* * *

At long last, the Metropolitan has lived up to the promise of the plaques over the proscenium arch. Gluck, Mozart, Verdi, Gounod, Wagner and Beethoven, the composers whose names adorn these plaques, all have had a place in the repertoire of the operatic year. This has been true of only one other season in the history of the house. That was the season of 1891-92, before these plaques were installed as part of the change of design after the fire of 1892. Gluck, Mozart and Beethoven have come and gone, without all three being represented at the same time. Verdi, Wagner and Gounod have been perennials. But two seasons ago when the in-and-outers were present, there was no Gounod. Last season there was no Beethoven.

* * *

Beyond all else, however, freshness and vitality were imparted to the season of 1940-41 by Mr. Johnson's employment of guest conductors—a reversal of a policy that had obtained at the Metropolitan through many years. Bruno Walter's performances were red letter events. Audiences were so eager to applaud that he could be said to have had a success each time he entered the pit, before he had so much as lifted his baton. His 'Fidelio' particularly found its mark. 'Don Giovanni' and 'The Bartered Bride' also were improved under his baton, the former especially in matters of ensemble. Italo Montemezzi's revivification of his own 'L'Amore dei Tre Re' and Edwin McArthur's able treatment of 'Tristan und Isolde' were further justifications of a course that might have met with scant favor a few years ago. As times change, so do audiences. Today they are conductor-minded. Together, conductors and comedy have given their stamp to the opera season just ended.

Personalities



Kerstin Thorborg, Metropolitan Contralto, Visits Carl Milles, Swedish Sculptor, at an Exhibition of His Works in the Orrefors Galleries in New York.

Wide World

Schipa—Although continuing his career as a singer, Tito Schipa is giving much time to composition and is said to have completed a setting of the Mass for four male voices.

Prokofieff—A setting of Sheridan's play 'The Duenna', by Serge Prokofieff, was completed in December and is scheduled for its world-premiere in Moscow in May.

Dilling—Following a concert appearance as soloist with the Indianapolis Symphony, Mildred Dilling, harpist, was initiated into Psi Iota Sorority in her dressing room in the Murat Theatre. Miss Dilling is a native of Indiana, having been born in Marion.

Dal Monte—Apparently Nazi Germany is importing other things besides munitions and food stuffs, as Toti Dal Monte, soprano, once a member of the Metropolitan Opera, is creating a sensation in opera in Dortmund and Vienna.

Casella—The symphony which Alfredo Casella composed for the fiftieth anniversary of the Chicago Orchestra, will have its first European performance under the baton of its composer, at the Teatro Adriano in Rome on March 30.

Mitropoulos—On his recent initiation as a member of the Boogie Woogie Club at the University of Minnesota, Dimitri Mitropoulos, conductor of the Minneapolis Symphony, was honored by the playing of a piece entitled 'Beat Me Dimitri with a Beethoven Bass' by a seven-piece jive band.

Kaskas—When Antonas Smetona, president of Lithuania, arrived in New York from South America, recently, he was met by Anna Kaskas, contralto of the Metropolitan. President Smetona had been present when Miss Kaskas, several years ago, made her operatic debut in Kovno, the birthplace of her parents, and he invited her especially to attend the wedding of his daughter. Through his influence, Miss Kaskas was given funds by the Lithuanian government for further operatic study in Milan.

Baccaloni—It is rumored that Salvatore Baccaloni has been approached by Eddie Cantor to appear in a motion picture with him and it is said, further, that Mr. Baccaloni will probably accept. The Italian buffo had considered a movie appearance while singing with the San Francisco Opera two years ago, but was afraid his English was not good enough. Mr. Cantor has agreed "to put him across" in spite of his accent, but Mr. Baccaloni, so as to take no chances, is taking daily lessons in English.

NYA ASKS PRESIDENT NOT TO CUT BUDGET

Adopts Statement Urging Restoration of \$30,000,000 Needed to Carry Program

At a special meeting, the Advisory Committee of the National Youth Administration of New York City and Long Island unanimously adopted a statement to be sent to President Roosevelt urging the President to recommend the restoration of the original thirty million dollars estimated as needed to carry the NYA program for the current fiscal year.

The statement in part said:

"The NYA Advisory Committee for New York City and Long Island registers an emphatic protest against the recommendations of the Budget Committee reducing the deficiency appropriation of the National Youth Administration from the requested \$30,000,000 to \$22,500,000.

"The NYA for New York City and Long Island has already been compelled to dismiss over 1,000 young people and faces the prospect of immediately dismissing an additional 6,000. Such a reduction will impose a disastrous hardship upon the NYA program with resultant ill-effects upon the training of youth and the development of our national defense program.

Contributes to Defense

"It should be realized that the work experience program of NYA makes an important contribution to the needs of the nation in the training of young people and to the development of our national defense program.

"Furthermore there is urgent necessity at this time of building and maintaining a healthy morale among the young people of the nation.

"For the future, these young folks must be prepared with skills—and such preparation cannot be supplied overnight. The country now needs and in increasing measure will require their improved skills. They must be kept in training at industrial and related occupations until such time as their services can be absorbed by industry.

"The Committee therefore urges the president to recommend the restoration of the original \$30,000,000 estimated as needed to carry the NYA program for the fiscal year."

This statement was signed by the Reverend Edward Roberts Moore, chairman.

MUSICIANS COMMEND WORK OF NYA SYMPHONY

Sixteen Artists Sign Declaration Praising Activities of Group and Conductor, Fritz Mahler

Sixteen musicians publicly commended the work of the National Youth Administration Symphony of New York and its conductor, Fritz Mahler, in a signed statement. The statement was as follows:

"We, the undersigned, make this public commendation of the National Youth Symphony Orchestra of New York and its conductor, Fritz Mahler. Both in the quality and quantity of their efforts, they have made an important contribution to American music. America today needs her arts and her artists. The establishment of this NYA Symphony Orchestra of New York has filled a void which has long needed filling. Its continuation is imperative!

"This orchestra has trained the young musicians of America both in the technique of ensemble playing and in the sympathetic performance of the compositions of American composers.

What They Read Twenty Years Ago

MUSICAL AMERICA for March, 1921



"SONG INTERPRETATION AS A PROTEAN ART"

Nelson Illingworth, Australian Baritone, illustrating the Changing Moods of Schubert's 'Erlking': from the Left, the Narrator, the Father, the Erlking and the Boy. Of This Interpretation, Henry T. Finck Wrote: "It Made One's Eyes Fill, One's Spine Creep by Its Unearthly Atmosphere and Tremendous Emotional Appeal"

What Became of It?

Erno Dohnányi, the eminent Hungarian composer-pianist, was honored shortly before sailing for this country by the Hungarian Government's adoption of the new national hymn which he has composed.

1921

I'll Say It Isn't!

Illiteracy No Bar to Musical Achievement, Asserts Violinist. A Broad Education and General Cultivation Not Indispensable to Great Violinism, Holds One Authority.

1921

Not a Bad Idea

One of the most popular songs in Paris today, is 'Cache ton Piano' ('Hide Your Piano')

1921

Strange

The two works in the repertoire of the Paris Opéra which alone cover expenses of production are Gounod's 'Faust' and Wagner's 'La Valkyrie', as it is known to French audiences.

1921

Premature Rejoicings

Friends Cheered as Caruso Gains Strength. Tenor Without Fever, Resting Better and Eating More Heartily—Callers Still Denied Him.

1921

The young members of this orchestra have by their activities interpreted the true meaning and intention of American Democracy. They have applied the idea of Democracy to the arts and as young pioneers of music have made an invaluable contribution to America's culture."

The declaration was signed by the following musicians:

Henry Brant, Aaron Copland, Henry Cowell, Paul Creston, Morton Gould, Roy Harris, Oscar Levant, Daniel Gregory Mason, Douglas Moore, Earl Robinson, William Schuman, George Steiner, Deems Taylor, Randall Thompson, Virgil Thomson, Nicolai Berezowsky.

Miller Flute Collection Goes to Library of Congress

WASHINGTON, D. C., March 20.—The valuable collection of flutes and other wind instruments which the late Dr. C. Miller, internationally known physicist of the Case School of Applied



Above: Jean De Reszke (Left) and John McCormack, on the Occasion of the Irish Tenor's Visit to the Polish Tenor's Villa in Nice

Right: Chief Caupolican as Mathis in the American Premiere of Karel Weis's 'The Polish Jew' at the Metropolitan Opera

Retroactive

Trouble Threatens in Symphonic Field. Number of Rehearsals Chief Difficulty between Orchestras and Union. One reason for the uncertain outlook for the next year is the disrupted state of the local union.

1921

Happily, Not

San Francisco Symphony May Have to Disband. Financial Situation Precludes Immediate Offer of Contracts to Players for Next Season.

1921

Sciences, had gathered over a period of half a century, has been given to the Music Division of the Library of Congress under the terms of his will. The bequest includes the gold flute which Dr. Miller made himself. Also included are all books and other material which he collected or wrote on the flute and other wind instruments. Upon the death of Mrs. Miller \$10,000 is to go to the Music Division for classification and cataloging of the flute collection.

A.T.M.

New Friends Appoint Janos Scholz

Janos Scholz, recently appointed first cellist of the New Friends of Music Orchestra, played with the orchestra for the first time on March 9 in Carnegie Hall. Mr. Scholz was born in Hungary and came to this country in 1933 with the Roth String Quartet, of which he was a member for eight years. He is at present affiliated with the Salzedo



Chicagoans Say Farewell

The repertoire of the Chicago's final week in New York included 'Carmen' with Garden and Muratore; 'Hamlet' with Ruffo and Florence Macbeth; 'Monna Vanna' with Garden, Muratore and Baklanoff; 'The Barber of Seville' with Macbeth and Ruffo; 'Le Jongleur' with Garden and Dufranne; 'Otello' with Raisa and Charles Marshall.

1921

Concert Ensemble, and a member of the faculty of the Westminster Choir College. Mr. Scholz replaces George Neikrug, former first cellist with the Orchestra.

Piano Quartet Gives Broadcasts

The First Piano Quartet, Adam Garner, Vee Padwa, Henry Holt and George Robert is giving regular weekly broadcasts over the NBC Blue Network. The quartet is arranging for a series of regular concert appearances, apart from its radio engagements. The four artists have created a repertoire of music for their ensemble ranging from Rameau and Lully to Prokofieff, Gershwin and Cole Porter.

Littlefield Ballet Ends Tour

The Littlefield Ballet, headed by Catherine Littlefield, closed a very successful tour of fifty cities in twenty states, in Washington, D. C., on March 8.

ORCHESTRA BRINGS TRAUBEL AS SOLOIST

Sings Music by Wagner, Bach,
Beethoven and Gluck—
Ormandy Conducts

PHILADELPHIA, March 17.—At its concerts of March 7 and 8, the Philadelphia Orchestra with Eugene Ormandy on the podium, offered the following:

Overture to 'Le Nozze di Figaro'.....Mozart
Symphony No. 7, in C.....Schubert
Suite from Music for 'Pelleas and Melisande'.....Fauré
'Immolation' Scene from 'Götterdämmerung'.....Wagner

Deftly wrought was the reading of the Overture, although there was over-sonority due to all the orchestra's strings being used. The spirit of the performance of Schubert's "greatest" symphony made for a vibrant and deeply rewarding interpretation. The slow movement was especially delightful. The work was played in connection with the Schubert Festival.

Appealing and artfully fabricated music was afforded by the excerpts from Fauré's score for the Maeterlinck drama. Mr. Ormandy and his associates collaborated in a splendid reading, with some superior solo playing by Marcel Tabuteau, oboe, William Kincaid, flute, Benar Heifetz, 'cello, and various others among the orchestra's leading instrumentalists.

The Wagner music, edited by Mr. Ormandy, successfully and brilliantly tested the stuff of conductor and musicians but carried greatest conviction with Helen Traubel as the superb exponent of Brünnhilde's music on March 10 at the ninth concert in the Monday evening series. The soprano magnificently encountered and conquered the formidable vocal and emotional demands of her task and was honored by one of the most vociferous and fervent ovations in the recollection of this reviewer.

Miss Traubel's superlative artistry was also made manifest in Beethoven's 'Gottes Macht und Vorsehung'; Bach's

'Komm' süßer Tod', and 'Divinités du Styx' from 'Alceste'—thrillingly sung. In these, as in Wagner, Mr. Ormandy and his colleagues gave the soloist their finest, and she insisted that they share in the tumultuous tributes.

Orchestraally, the program brought a repetition of Schubert's C Major Symphony and also offered Mr. Ormandy's transcription of Debussy's 'Reflets dans l'Eau'.

J. C. Bach Sinfonia Played

For the concerts of March 14 and 15: Sinfonia in D, for double orchestra...J. C. Bach
Symphony No. 35, in D ('Haffner')...Mozart
Symphony in D Minor.....Franck

In the present-day emphasis on the genius and art of Johann Sebastian Bach, the high musical merit and craftsmanship shown in works by other members of the famous family are often undervalued or forgotten, so it is well to be reminded on occasion that there are such works and that they are replete with interesting, worthwhile, and stimulating music. By Johann Christian Bach, a son of the "great" Bach, the Sinfonia afforded a strong case in point. The orchestra's strings and winds divided in the requisite two groups and the instrumental and tonal interplay as well as anthiphonal effects were finely illustrated.

Nicely paced and expertly played was the Mozart, but the employment of all the strings (including eleven 'cellos and ten basses) resulted in a feeling of "heaviness" and proved disadvantageous to the essential mode and style. In the Franck Symphony, conductor and orchestra were in top form and realized an exceptionally noteworthy performance.

A Concert for Youth on March 12 had Mr. Ormandy as conductor and commentator and presented two soloists, William M. Kincaid, first flutist, and Hilda Morse, youthful soprano and

one of the winners in the special soloists' auditions held for these events.

Mr. Kincaid's skill and musicianship were exemplified in a masterful exposition of the solo part in a Telemann suite for flute and string orchestra. Miss Morse, an artist student at the Curtis Institute and a member of the Philadelphia Opera Company, gave pleasure by her renditions of two arias from 'The Marriage of Figaro' and the 'Willow Song' from 'Otello'.

Orchestral works, "by request", were Tchaikovsky's Symphony No. 5, in E Minor, and Enesco's Rumanian Rhapsody No. 1. Strauss's 'Wiener Blut' Waltz as an encore supplemented these, and as usual there was a "community sing".

NEW OPERA BY ELMORE HAS FIRST PERFORMANCE

'It Began at Breakfast', Intimate One
Act Work Given for Matinee
Musical Club

PHILADELPHIA, March 20.—With the joint librettists as singers and the composer at the piano, 'It Began at Breakfast', a new one-act opera of the intimate variety, had its introductory performance at a Matinee Musical Club concert in the Bellevue-Stratford ballroom on Feb. 18. The text, by Edward Rhein and Marie Zara, deals with the domestic complications and misunderstandings arising over 'L'Amour', the name of a wallpaper, one of the two characters knowing it as such while the other believes it refers to an extramarital love affair. In some respects the comedy is reminiscent of 'The Secret of Suzanne'.

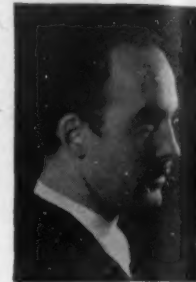
The score by Robert Hall Elmore is tuneful and competently written. Besides the dexterous fulfillment of his



Above:
Robert Elmore,
Composer of New
One-Act Opera



Above Right:
Marie Zara,
Librettist



Right:
Edward Rhein,
Librettist

task as accompanist, Mr. Elmore contributed a group of Paderewski solo pieces in observance of the Golden Jubilee of the pianist's first American tour, and was also represented as a composer by several songs, interpreted by Virginia Kendrick, contralto. Other participants in the concert were Clara Shepley, flutist, Irene Hubbard, 'cellist, and Blanche Hubbard, harpist, heard as a trio in works by Loeillet, Debussy, and Pierné.

'OTELLO' IS PRESENTED BY METROPOLITAN OPERA

Visiting Company Gives Eighth Opera
in Current Series—Martinelli,
Tibbett and Roman Heard

PHILADELPHIA, March 20.—Giving the eighth in its current season's Philadelphia series of ten performances, the Metropolitan Opera presented Verdi's 'Otello' in the Academy of Music on Feb. 18. The opera, authoritatively and sensitively conducted by Ettore Panizza, was acclaimed with enthusiasm
(Continued on page 25)

NEW YORK SUN

"In contrast to most singers who call themselves contraltos, Miss Knox is neither a mezzo-soprano nor a soprano in disguise, but actually the owner of a voice which is rich without being unwieldy, substantial without being phlegmatic."—Irving Kolodin

SAIDA KNOX

CONTRALTO

Acclaimed in New York Recital, Town Hall, March 7, 1941

NEW YORK TIMES

"Saida Knox, contralto, a \$5,000 prize winner in an Atwater Kent nationwide vocal contest was heard in Town Hall recital last night. . . . Her work rated well above the average in intelligent approach and secure demand of vocal resources . . . displayed a sensitive feeling for melodic outline, style and tone coloring. The voice was well equalized throughout its ample compass and freely emitted . . . the Poldowski number was so expertly conceived and put across the footlights with such subtlety and effectiveness that it bore well-deserved repetition . . . beauty of phrase and expressiveness was made known in the lyric realm of Marx's 'Windreader,' Rhene-Baton's 'Serenade Melancolique.' A large audience was lavish with applause."—Noel Straus

NEW YORK HERALD TRIBUNE

"She is well endowed vocally . . . interpretative sensitive-ness and understanding . . . well styled and sympathetic . . . 'Les Larmes' displayed the volume and power of her top notes . . . her quality was warm and appealing, fluently produced and even in texture. . . . A large audience called for a repetition of 'Impression Fausse' and the addition of several unscheduled songs."—F. D. Perkins

NEW YORK SUN

" . . . technical equipment and an active sense of style . . . comprehensive projection of text as well as sensitive treatment of musical pattern. The bigness of her voice was an asset both in Marx's 'Der Ton' and Strauss's 'Fruehlingsfeier,' but she was also able to shade it noticeably for the purposes of the latter's 'Mit deinen blauen Augen.'"—Irving Kolodin

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'TRISTAN' LEADS METROPOLITAN LIST

Wagner Work Receives Most Performances—Verdi and Puccini Follow

It seems to have become a tradition of the Metropolitan Opera to close its season of sixteen weeks with Wagner's 'Götterdämmerung', and again this work was the final one given on the evening of March 22, thus bringing the fifty-sixth season in the house, to an impressive close.

By virtue of a performance of 'Tristan und Isolde' in the post-season, yet to come, that work again heads the list with seven hearings. 'Carmen' and 'The Marriage of Figaro' tied for second place with six performances; 'Madama Butterfly', 'Alceste' and 'Der Rosenkavalier' each had five performances; 'Aida', 'Il Trovatore', 'Don Pasquale', 'Cavalleria Rusticana', 'Pagliacci', 'Die Walküre', 'Götterdämmerung', 'Tannhäuser' and 'A Masked Ball' had four; 'Rigoletto', 'La Bohème', 'The Barber of Seville', 'L'A-more dei Tre Re', 'Faust', 'Louise', 'The Daughter of the Regiment', 'Lohengrin', 'Siegfried', 'Fidelio' and 'The Bartered Bride' had three; 'Otello', 'Lucia di Lammermoor', 'Don Giovanni', 'Mannon', 'Samson et Dalila', 'Pelléas et

Mélisande', 'Lakmé' and 'Parsifal' two (those of the last-named are both in the post-season), and 'Das Rheingold' had one.

Wagner again led the list with twenty-eight performances of eight works; Verdi came second with seventeen performances of five works; Puccini and Mozart tied for third place each with eight performances of two works. Fifty-three performances were given in Italian, thirty-six in German and twenty-eight in French. Three performances were given in English, all of the Czech opera, 'The Bartered Bride'. The total number of operatic performances given in the house was 116 of thirty-five operas, counting the double bill of 'Cavalleria Rusticana' and 'Pagliacci' as one. There were fifteen operas in Italian, nine in French, ten in German and one in English. As previously noted in MUSICAL AMERICA, the Spring tour includes three performances in Baltimore, twelve in Boston, eight in Cleveland, three in New Orleans, four in Dallas, three in Atlanta and one in Rochester, N. Y. There were also, during the season, ten performances in Philadelphia and two in Hartford, Conn. There were fourteen Sunday night concerts.

Metropolitan Opera

(Continued from page 14)

Schipa, a lyric Don Ottavio; Norman Gordon, an authoritative Commendatore; and Arthur Kent, a likeable Masetto. The large audience was duly appreciative of the contributions of each. M.

The Last 'Barber' of the Season

Rossini's 'The Barber of Seville' had its final performance of the season on the evening of March 14. John Brownlee appeared in the name part for the first time in several years, and Norman Cordon sang Don Basilio for the first time this season, making an excellent impression. The remainder of the cast included Salvatore Baccaloni as Don Bartolo; Josephine Tumina as Rosina, Wilfred Engelman as Fiorello, Irra Petina as Berta, and John Dudley as An Official. Gennaro Papi conducted. H.

A Matinee 'Carmen'

The Saturday matinee opera on March 15, was 'Carmen' with Gladys Swarthout in the name-part. This was the work's fourth and last hearing of the season. Charles Kullman sang José; Leonard Warren, Escamillo; Licia Albanese, Micaëla, and the lesser roles were capably filled by Thelma Votipka, Helen Olheim, George Cehanovsky, Alessandro De Paolis, Louis D'Angelo, and Wilfred Engelman. Wilfred Pelletier conducted. D.

Giannini Sings Santuzza

In spite of its being the penultimate week of opera it was only on the evening of March 15, that Dusolina Giannini made her first appearance of the season, singing Santuzza in 'Cavalleria Rusticana'. This is undoubtedly Miss Giannini's happiest role and she both sang and acted it in a manner to win her salvos of applause. Others in the cast were Frederick Jagel as Turiddu; Francesco Valentino as Alfio; Anna Kaskas as Lola, and Doris Doe



Dusolina Giannini as Santuzza

as Lucia. In 'Pagliacci' which followed, Norina Greco sang Nedda; Giovanni Martinelli, Canio; Richard Bonelli, Tonio; Mr. Valentino, Silvio, and John Dudley, Beppe. Ferruccio Calusio conducted both operas. N.

Metropolitan Re-engages Walter and Leinsdorf

Bruno Walter, conductor, who made his debut at the Metropolitan Opera this season, has been re-engaged to conduct in 1941-42. He will return to direct at least ten weeks of opera, including several weeks at the beginning of the season, a period in mid-season, and performances at the end of the opera year and during the company's tour. Erich Leinsdorf will return for his fifth season with the company.

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CONCERTS: Lotte Lehmann and Josef Hofmann Welcomed in Recitals

(Continued from page 12)

dante, played with a fine sense of style by five soloists, flute, oboe, violin, 'cello and one harpsichord, was the outstanding movement. In the opening and closing Allegros the trumpet part prescribed by Bach, admirably played though it was by William Vacchiano, stood out too aggressively from the ensemble in the intimate surroundings of the Town Hall stage.

It was in the series of eight numbers constituting Corelli's 'Christmas' Concerto that the most happily balanced ensemble and, consequently, the most completely artistic results from that standpoint were achieved, while even here the two harpsichords were frequently drowned out. The charming short movements alternating in style reached their culmination in a climax of serene beauty in the closing Pastorale, the most ingratiating of all the movements. At the end the sizable audience, which had lavished applause upon all the principals at every opportunity, was manifestly loath to leave.

Max Rosen, Violinist

Richard Wilens at the piano. Carnegie Hall, March 3, evening:

Sonata in C Minor.....Grieg
Concerto in B Minor.....Saint-Saëns
Sonata in G Minor (Adagio and Fugue).....Bach
'Saterjantans Sondag'.....Ole Bull
'Arva'.....Paul Juon
'Vardar'.....Pantcho Wladegiroff

Mr. Rosen, who had not been heard in New York concert halls in several seasons, returned to give this concert for the benefit of the Norwegian Government in Exile, to further Norwegian Relief. The hall was decorated with flags and the program began with the singing of the national anthems of Norway and the United States by members of the Brooklyn Norwegian Male Chorus, conducted by Frederick Axman.

In his program, also, Mr. Rosen had paid tribute to the musical genius of Norway. His performance of the Grieg Sonata was technically brilliant and alive, and the romantic moods of the composition found in him a sympathetic and imaginative interpreter. At times the violinist let excitement run away with him, but in the main his playing was vital and exuberant yet clearly outlined. Saint-Saëns's B Minor Concerto is still a trusty war-horse for violinists with fingers as agile as Mr. Rosen's, and the audience enjoyed it obviously very much. After the two movements of Bach's, Sonata for violin alone, came lesser pieces by composers whose names appear infrequently on recital programs these days. Mr. Wilens was a capable accompanist. The audience was cordial throughout.

Sol Kaplan, Pianist

Carnegie Hall, March 4, evening:

Prelude and Fugue in A Minor.....Bach-Liszt
Thirty-Two Variations in C Minor.....Beethoven
Sonata, Op. 143, in A Minor.....Schubert
'Carnaval'.....Schumann
Suite.....Kaplan
'Exultation'.....Cowell
Polka from 'The Age of Gold'.....Shostakovich
'Andaluz'.....Falla
Three Etudes.....Paganini-Liszt

For a pianist just entering upon his twenties, Mr. Kaplan has a phenomenal technical equipment. His fingers are strong, agile and accurate, and his vitality



Max Rosen



Sol Kaplan



Josef Hofmann



Lotte Lehmann

is seemingly inexhaustible. What he will do with these extraordinary gifts in a purely musical way was by no means made clear at this recital, for the young pianist let his technical brilliance run away with him most of the time. There was variety of tempo in his performances, and a wide range of dynamics, but it was only occasionally that he seemed to capture that inner, imaginative sense of music which makes for true musical variety.

The Bach-Liszt Prelude and Fugue was stirringly played and the Beethoven variations were performed with admirable clarity and address. There is much more in these variations than Mr. Kaplan has found in them thus far in his career, but there was a winning directness in his performance of them. It was obvious that the pianist knew just what he wanted to do and that he was perfectly able to do it. It was in Schumann's 'Carnaval' rather than in the Schubert Sonata that Mr. Kaplan played most warmly in the romantic vein. He contrasted the various sections of the Schumann work with vivid characterization. His 'Coquette' was really coquettish and the 'Valse Allemande' and 'Paganini' were appropriately distinguished from each other in atmosphere as well as dynamics. Mr. Kaplan demonstrated the agility of his elbows and forearms in the Cowell piece, which is of interest rather as a curiosity than as a serious work. Of the three Liszt Paganini Etudes which he played, 'La Campanella', 'La Chasse' and the final Etude in A Minor, the 'Campanella' was by far the best handled. In this, the velocity of his performance was matched by a sense of color and balance which were less sound in the other two etudes. The audience recalled the pianist many times and demanded several encores.

R.

Josef Hofmann, Pianist

Carnegie Hall, March 8, afternoon:

Chromatic Fantasy and Fugue.....Bach-Liszt
Sonata in E Flat, Op. 31, No. 3.....Beethoven
Prelude No. 25 in C Sharp Minor; Etude No. 27 in D Flat; Etude, Op. 10, No. 12; Nocturne in G Minor, Op. 37, No. 1; Tarantelle.....Chopin
Barcarolle in G Minor.....Rachmaninoff
Prelude in E Flat, Op. 4.....Medtner
'Danse languide'.....Scriabin
'Danse rustique'.....Rudolph Ganz
Etude in C ('on false notes').....Anton Rubinstein

The sovereign artistry of Josef Hofmann is a law unto itself, and the spell which he cast over his listeners at this recital will not soon be forgotten by those fortunate enough to be present. There is a

quality in Mr. Hofmann's piano playing which one can describe only by the adjective transcendental. Master of a technical equipment of fabulous proportions and range, he has none of the hardness and glitter of the tribe of virtuosi. He remains the dreamer and the poet, the musician who says in tones things which cannot be expressed in words. It was perhaps in Chopin's C Sharp Minor Prelude, No. 25, that the essence of Mr. Hofmann's art was most completely revealed. The marvelous use of rubato, the exquisite tonal nuance and coloring of this performance were unforgettable. It was a statement of the most poignant tragedy in the subtlest terms imaginable, and incidentally it was incomparable Chopin playing.

As Mr. Hofmann played it, the Bach Chromatic Fantasy and Fugue was completely shorn of the thumping, the heavy accents and turgidity to which most pianists subject this highly introspective and almost rhapsodical music. The polyphonic web was a miracle of delicacy and clarity, and every voice in the work sang. Again in the Beethoven E Flat Sonata the pianist worked wonders through his ability to attain a tremendous speed and dynamic energy without becoming heavy or brutal. Accents, markings, traditions were blandly disregarded in a performance of profound and persuasive beauty. In the last movement the suggestion of a hunt, with horns calling through the forest, was unmistakable, though neither Beethoven nor Mr. Hofmann may have had that image in mind in writing or recreating that particular passage. The Chopin Tarantelle and the pieces in the final group unleashed Mr. Hofmann's technical lightnings, and the magnificent performance of the Rubinstein Etude was but a prelude to a second recital of encores which ended by Mendelssohn's 'Spinning Song', at the close of which Mr. Hofmann closed the piano with a smile. As far as the audience was concerned, he could have continued playing for hours.

S.

Lotte Lehmann, Soprano

Paul Ulanowsky at the piano. Town Hall, March 12, evening:

'Auf dem See'; 'Nacht mehr zu dir zu gehen'; 'Therese'; 'Die Mainacht'; 'Botschaft'.....Brahms
In der Fremde (1); 'Erstes Grün'; 'Waldeggespräch'; 'Die Kartenlegerin'.....Schumann
'Offrande'.....Reynaldo Hahn
'La Chevelure'.....Debussy
'La Vierge à la crèche'.....Dell'Acqua
'C'est mon ami'.....Queen Marie Antoinette
'Zur Ruh', zur Ruh'; 'Bitt' ihn, O Mutter'; 'Und willst du deinen Liebsten sterben sehen'; 'Wer tat deinem Füsslein weh?'.....Wolf

A capacity audience which included a stage contingent was present in this eighth and concluding recital in the Town Hall Endowment Series. Mme. Lehmann was in superb voice and the evening was one long series of musical delectations. The program was of a uniformly high quality (great artists do not have to make concessions to bad taste), and it included a group of French songs, in contrast to the German Lieder which made up the bulk of the fare.

From the opening measures of Brahms's serenely lovely setting of 'Auf dem See', Mme. Lehmann set the atmosphere of complete absorption in the music which characterized the recital. Every word, every phrase, was freighted with meaning, yet never at the expense of the song's essential unity. The humor of 'Therese' was exquisitely conveyed, and the agonized loneliness of 'Die Mainacht' was stirringly revealed, though here, as in one or two of the other songs on the program, Mme. Lehmann verged on dramatic overstatement. The marvelous simplicity of Schumann's 'Erstes Grün' and the delightful wit of 'Die Kartenlegerin' found the singer in incomparable form.

Of the French songs, the one really banal work, 'La Vierge à la crèche', so pleased that audience that Mme. Lehmann had to repeat it, but it must be said that she sang it beautifully. There is no need at this late date to point out that her interpretations of the songs of Hugo Wolf offer one of the most exciting and inspiring artistic experiences which a lover of great songs can have at the present time. All four of the works on this program were performed with a psychological insight, a beauty of tone and diction and a warmth of human understanding which made them truly overwhelming. Mr. Ulanowsky's accompaniments were worthy of Mme. Lehmann's singing, than which there could be no warmer praise. The audience demanded many encores.

'Peasant Cantata' Given in Costume

The robust 'Peasant Cantata', one of Bach's few secular works in this form, was presented in the Barbizon-Plaza Concert Hall on the evening of March 11 in a semi-theatrical version with costumes, dances and a backdrop. To add to the merriment an English translation by J. Michael Diack and Harry Edgar Baker was utilized.

The soloists, listed as Kitty and Jack, were Florence Hurst, soprano, and Frederic Jencks, baritone. A small orchestra of "twelve good men and true" was conducted by Otto Lehmann and sixteen youthful choristers and four dancers decorated the stage. The dances were interpolated, using music from Bach Suites. Everyone was in appropriately high spirits, and the Cantata, which was written in praise of Carl Heinrich von Dieskau on his becoming "Lord of the Manor", would have made any new master confident, even the imaginary one to whom the peasants sang on this occasion.

The concert opened with a delicate reading of a Symphony in E for strings by Ignaz J. Hotzbauer, who preceded Mozart and was admired by him. The work is a charming one, a transition piece between the Suite and the Symphony as we know it today. From the cordiality of the audi-

(Continued on page 30)

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TORONTO VISITED BY MANY ARTISTS

Melton Benefit Breaks Massey Hall Attendance Record— Favorites Return

TORONTO, March 20.—James Melton, tenor, sang in Massey Hall recently and was given a tumultuous reception when he came on the stage, for he had come up from New York to give his services free in appreciation of Canada's war effort. The concert was a war benefit arranged by the Royal Regiment of Canada, and all records of attendance in Massey Hall were broken. No artist has received such a reception, for James Melton has endeared himself to Canadians for his generosity in singing at our great training camps and giving his talent on behalf of Canadian War Charities. He is the foremost ambassador of good-will in the concert halls of the country and when the history of our war effort is written Jimmie Melton will be remembered by civilians and members of our armed forces for his measure of faith and good-will in his Canadian neighbors.

Reginald Stewart who is so well known to Canadians as the permanent conductor of the Toronto Philharmonic,



CONTRIBUTORS TO NATIONAL DEFENSE
Carola Goya (Center), Interpreter of the Spanish Dance; Beatrice Burford, Harpist, and Emilio Osta, Pianist, with Soldiers from Their Audience at Fort Benning, Ga., Where They Recently Presented the First in a Series of Programs Planned by Artists as Their Contribution to the National Defense Project

gave one of his rare Canadian piano recitals in Eaton Auditorium recently. In his program the artist adhered to tradition. There were works of Lully, Rameau, Scarlatti, Bach, Beethoven's Sonata in C, Op. 2, No. 3, given a brilliant and exhilarating performance, The Toccata Op. 7 of Schumann, works by Chopin, Rubinstein, Debussy, Chabrier and Ravel.

Francescatti Heard

Zino Francescatti, violinist, made a very impressive Canadian debut in Toronto when he played in Eaton Auditorium. Mr. Francescatti replaced Robert Virovai on the Concert Series. His playing was warmly acclaimed by the capacity audience and at the close the artist was recalled repeatedly.

The Women's Musical Club presented Robert Schmitz, pianist, at Hart House Theatre. Mr. Schmitz gave a varied program which was especially notable for his playing of modern French music by Ravel and Debussy. Raya Garbousova, 'cellist, appeared in Eaton Auditorium on the Music Masters' Series. A large audience of musicians and music lovers gave the artist a warm reception at this, her first public recital in Toronto. Erica Morini, violinist, appeared in Massey Hall, the third concert of the Massey Hall Celebrity Concert Series. Her program was one of appealing beauty in its elegance and classical sensitiveness. Max Lanner was a very efficient accompanist.

Arrau Makes Debut

Claudio Arrau, Chilean pianist, gave his first Canadian concerts in Eaton Auditorium on Feb. 6 and 8. The reputation of the artist has preceded him and large audiences welcomed him to Canada. Mr. Arrau played a program of classical and modern French music. He opened with Bach's 'Italian' Concerto and gave a contemplative and lyrical reading of the Sonata in E Flat, Op. 31 No. 3, of Beethoven. French music included works by Ravel and Debussy.

Bronislaw Huberman, violinist, played in Massey Hall on Feb. 7. The concert had been arranged by the Canadian Friends of Poland and the proceeds were on behalf of Polish war charities. Mr. Huberman had come to Canada to give four concerts on behalf of his countrymen. Ottawa, Montreal and Quebec were included as well as Toronto. The concert, under the distinguished patronage of the Lieutenant-Governor of the Province, attracted a capacity house. The artist was warmly greeted

and gave as his major works the Mendelssohn Concerto and Brahms's Sonata in G.

Moriz Rosenthal, who gave his first concert in Toronto in 1889, played in Eaton Auditorium on Feb. 13 on the Music Masters' Series. Mr. Rosenthal received an ovation from the large audience, many of whom have heard him each time he has returned to Toronto. Mr. Rosenthal gave a performance reminiscent of the days of the past. A concert by Rosenthal is an event of historical importance as well as a concert recital.

The Hart House String Quartet gave two concerts in Hart House of the University of Toronto, before commencing their transcontinental concert tour. At the first concert on Jan. 14, the program included three quartets: the opening was Debussy's Quartet in G Minor Op. 10; Haydn's Quartet in G Op. 76; and the final number, 'Voces Intimae' by Sibelius. At the second concert on Feb. 11, the program introduced Waldo Warner's 'Pixy Ring' to Toronto music lovers. Other numbers were the Franck Quartet in D and Mozart's Quartet in D Minor.

ROBERT H. ROBERTS

FRANCESCATTI PLAYS WITH ITURBI FORCES

Rochester Philharmonic Gives Concert Before Second Tour with Civic Orchestra

ROCHESTER, N. Y., March 20.—The Rochester Philharmonic, José Iturbi, musical director, conducting, was heard on March 5, at the Eastman Theatre by a large and enthusiastic audience. The soloist was Zino Francescatti, violinist, who created a furore by his remarkably fine playing and extraordinary technical skill. He played Mozart's Concerto No. 3 in G, and Paganini's Concerto No. 1 in D. The orchestra did very expert accompanying of the two concertos, and also presented Schubert's Incidental Music to 'Rosamunde', César Franck's Poem 'Le Chasseur Maudit', and Mozart's Symphony in D ('Haffner').

To Visit Nine Cities

The orchestra departed the following morning for an extended second tour, with Mr. Iturbi scheduled for nine concerts and the Rochester Civic under Guy Fraser Harrison for two.

They will visit nine different cities, and be back for a final concert here on March 27.

The Rochester Civic Orchestra, in its Sunday evening "Pop" concert under Mr. Harrison on March 2, presented Lehar's 'The Merry Widow' in concert form, with Inez Quinn, soprano, Marie Paridiso, soprano, Harold Singleton and John Morgan, tenors. The audience at the Eastman Theatre was large, and very cordial.

MARY ERTZ WILL

Plan Young Artists Opera

To provide opera in smaller communities where there are no resident operatic organizations, a Young Artists Opera Company is being formed in this city under the chairmanship of Mrs. Huntington Astor. A Young Artists Opera concert will be given on April 30 at the Hotel Pierre to obtain funds for launching the project. Among supporters are Alexander Smallens, conductor, and the following singers: Agnes Davis, Edwina Eustis, Renée Trier, Pauline Pierce, Donald Dame, Myron Taylor and Gean Greenwell.

General Platoff Don Cossacks Make Record Album

The General Platoff Don Cossack Russian Male Chorus, Nicholas Kostrukoff, conductor, recently completed an album of liturgical music, to be released next month. This organization is now on a cruise of the Caribbean area, and will summer in Mexico City, resuming its American tour in late September, 1941.

Lams Succeeds Bergstrasser in Choral Post

CHICAGO, March 17.—Theodore Lams, director of the Bach Chorus, has succeeded Erhardt Bergstrasser as director of the Chicago Singverein. Q.

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STOCK INTRODUCES NEW SOWERBY WORK

Third Symphony Given Premiere
—Vladimir Horowitz Plays
Brahms Concerto

CHICAGO, March 15.—One of the most impressive concerts of the Chicago Symphony's Golden Anniversary season was given at the Thursday-



Leo Sowerby

Friday subscription series in Orchestra Hall on March 6 and 7, when Dr. Frederick Stock conducted Leo Sowerby's new dedicatory Symphony No. 3 for the first time and the pianist, Vladimir Horowitz, played the B Flat Major Concerto by Brahms.

Fugue in G Minor.....Bach-Stock
Concerto for Piano No. 2 in B Flat..Brahms
Symphony No. 3 in F Sharp Minor..Sowerby
Dedicated to the Chicago Symphony Or-
chestra and written for its Golden
Jubilee Season
(First performance)

Slavonic Dance, Op. 46, No. 3.....Dvorak

Mr. Sowerby's prolific and productive musical gifts were earnestly invoked for his dedicatory Symphony and bore most gratifying results. The work had a refreshing clarity. Its themes are sturdy and forthright and with a minimum of ornamentation. Thoroughly conversant with all phases of orchestral capabilities and with a natural melodic facility, Mr. Sowerby wrought a composition that should rank high in American musical literature. A later revision should eliminate certain passages whose present length somewhat impede the Symphony's progress, but the work has ample vitality and originality to compel serious consideration whenever heard. The audience listening to it for the first time seemed especially enthusiastic, recalling Mr. Sowerby many times in approval.

Mr. Horowitz had also received a

tremendous ovation just before the Symphony, for the genuine force and power he revealed in the Brahms Concerto. Dr. Stock, keenly alert to the majestic interpretation of Mr. Horowitz, brought equally exalted fervor to the orchestral portion.

Bach's Fugue in G Minor, transcribed by Dr. Stock, and the Dvorak Slavonic Dance, also found the orchestra in top form.

Rachmaninoff Leads Own Works

Sergei Rachmaninoff appeared as composer-conductor at the concerts of March 13 and 14. Knowing him as a calm, self-contained pianist, whose playing is generally on the ascetic side, the immense audience that packed the hall found Rachmaninoff, the conductor, a stormy, imaginative man.

Two large scale works comprised the program; the Symphony No. 3 in A Minor, and 'The Bells', Symphony for orchestra, chorus, and solo voices, to the poem by Edgar Allan Poe. The A Minor Symphony had a tremendous force and vitality, and it was played with great effect. It was in 'The Bells', which took up the second half of the program, that the true Rachmaninoff fervor came to the surface. Soloists in 'The Bells' were Janet Fairbank, soprano; Jan Peerce, tenor, and Mack Harrell, baritone. Miss Fairbank is the grand-daughter of N. K. Fairbank, one of the founders of the orchestra. The choral parts were sung by the Apollo Musical Club of Chicago.

The audience paid Rachmaninoff tribute both at the beginning and end of the concert, and the orchestra honored him with a fanfare.

Lange Conducts

On March 11 Hans Lange conducted the orchestra in a concert devoid of soloist or novelty, but which proved to be

VRONSKY AND BABIN GIVE CONCERT IN PIANO SERIES

Duo-Pianists Presented on Musical Arts
Program—Angna Enters Gives
Recital

CHICAGO, March 20.—Vitya Vronsky and Victor Babin, duo-pianists, appeared in Orchestra Hall on March 4, giving the fifth concert this season in the Musical Arts Piano Series in Orchestra Hall. Their program was made up of extremely interesting music, and the manner in which they played it showed that they were determined not to let its interest flag. They made much of every dynamic point, and they displayed their technical dexterity in the dizzying speed at which they took difficult fluent passages.

Janet Fairbank,
a Soloist with
the Chicago
Symphony, and
(Below) Her
Grandfather, N.
K. Fairbank,
One of the
Founders of the
Symphony



extremely stimulating. After opening with a dignified performance of the Mendelssohn-Bartholdy Overture to 'Ruy Blas', Mr. Lange turned to the major work of the afternoon, Beethoven's Symphony No. 3. There was point to every phrase.

The second half of the program consisted of Gustav Holst's 'St. Paul's' Suite for string orchestra, and Elgar's 'Enigma' Variations. No matter how many times Mr. Lange presents the 'Enigma' Variations, they always sound fresh and inspired. After some of the variations, flutters of laughter went through the house, proving how effectively the humorous aspects of the portraits were projected.

LOCAL RECITALISTS AND CHOIRS APPEAR

Joint Concerts of Vocalists and
Instrumentalists Increase
Interest of Month

CHICAGO, March 20.—Helen Margolyne, soprano, and Herman Clebanoff, violinist, gave a joint recital on March 7, at the Goodman Theater, with Marion Hall, pianist, providing superb accompaniments for both artists. Miss Margolyne's distinctive vocal style, lustrous tone and fine interpretive ability, were decided assets in making the recital a pronounced success. Mr. Clebanoff's excellent playing throughout added new laurels to those already allotted him for former outstanding appearances.

The Lawrence College Choir, Carl J. Waterman, director, from Appleton, Wis., gave its annual Spring concert on March 8, at the Goodman Theater. The choir gave a delightful program, singing with authority, well balanced tone and spirited attack.

Mona Bradford, contralto, accompanied by Adolph Heller, opened Charline Marmein's Young American Artists series in Curtiss Hall on March 11. Her voice was deeply resonant, had unusual volume, and her singing impressed with its evident sincerity and early showing of finished artistry.

Arts Club Introduces Artists

The Polish Arts Club introduced two promising young musicians, Jeannette Pytlowany, pianist, and Raymond Niwa, violinist, in successful professional debuts on March 2, in Kimball Hall. George Rott was Mr. Niwa's accompanist.

The Chicago Symphonic Choir, Walter Aschenbrenner, director, gave a program of sacred and secular music in Orchestra Hall on March 9. Interpretations had well stressed dynamic values with excellent purity of tone. Solo parts were sung by members of the choir.

Elizabeth Brown, contralto, and Clarence Russell, tenor, were soloists with the Lake Shore (Athletic Club) Male Chorus, Harry S. Walsh, director, at its concert given at the club on March 11.

Anna Thelma Joseffer, violinist, and Evelyn White, pianist, gave a sonata recital on March 9, in the Anne Rudolph dance studios. Charlotte Schuchardt and the Andruthic Motion Choir also presented several dance compositions.

Vytautas Bacevicius, pianist, sponsored by the Lithuanian Culture Society, gave his first Chicago recital on March 16, in Orchestra Hall. His program included a sonata and shorter pieces by himself and works by Chopin, Tcherpnin, Franck and contemporary

(Continued on page 27)

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BURLINGTON ASSOCIATION OPENS HEADQUARTERS

At Campaign Headquarters of the Burlington, N. C., Cooperative Concert Association Which Launched Its Campaign for Members on March 4 Are (Left to Right) Mrs. Frank Pollard, Mrs. R. W. Barnwell, A. N. Bernstein, Campaign Chairman; Mrs. Pinckney Best; Mrs. R. D. Wilson, Secretary; L. J. Blakey, Treasurer; Richard Keating, Campaign Director from the Cooperative Concert Service; Wilton Lane, Publicity Chairman; Faith Brewer, Local Reporter, and Georges Barrère, Flutist, Who with His Little Symphony Gave the Final Program in the 1940-41 Concert Series in Burlington

RECITALISTS APPEAR
IN SEATTLE SERIESRachmaninoff, Horowitz, Budapest Quartet, Maynor and
Local Musicians Appear

SEATTLE, March 20.—Cecilia Schultz presented Rachmaninoff in his twelfth Seattle concert on Feb. 20. The peak of the program was Beethoven's Sonata in F Minor, Op. 57 ('Appassionata'). Works by Chopin, Bach, Mozart and Mr. Rachmaninoff himself were also heard by the enthusiastic audience.

The Associated Women students of the University of Washington presented Vladimir Horowitz before a packed house on Feb. 6. The program included works by Beethoven, Chopin, Schumann, Liszt and Jelobinsky.

The Budapest String Quartet appeared at the University on Feb. 11, playing Haydn's Quartet in D, Op. 64, No. 5, Mozart's Quartet in E Flat (K. 428) and Schönberg's Quartet in D Minor, Op. 7.

The Feb. 10 meeting of the Ladies Musical Club was dedicated to Ignace Jan Paderewski. Pearl McDonald recounted experiences in the life of the Polish patriot and pianist.

The Metropolitan was filled for the first appearance of Dorothy Maynor on Feb. 18. German, French and English songs and a delightful group of Negro spirituals gave ample opportunity to display the lovely quality of her voice and her interpretative ability. Arpad Sandor was the accompanist.

'Don Pasquale' by Donizetti was an attractive Lyric Theater offering, Mildred Eymen was heard as Norina, Paul Elmer as Malatesta, Irving Sternoff as Don Pasquale and Ralph Miller as Ernest. The orchestra was directed by Ernest Gebert.

Concerts at the University included piano recitals by Theodore F. Normann of the Music Faculty, and Wilhelmina Creel. The University Band

and Chorus were directed by Walter Welke and Charles W. Lawrence, respectively. Wallace Marshall, graduate student in the piano department, gave a fine performance of MacDowell's Concerto No. 2 in D Minor with the University Symphony, George Kirchner conducting.

The orchestra again credited itself with very good performances of music by Mozart, Tchaikovsky, Charpentier, Berge and Wagner.

Richard Crooks sang to a sold-out house on Jan. 31 with Frederick Schauwecker at the piano. Virgil Fox, organist, was heard in recital at the University Temple on Feb. 1.

NAN D. BRONSON

DILLING SOLOIST
IN INDIANAPOLISSevitzky Conducts Symphony
in Premiere of Work
by Anis Fuleihan

INDIANAPOLIS, IND., March 20.—The program of the eighth pair of concerts of the Indianapolis Symphony, Fabien Sevitzky, conductor, on Feb. 28 and March 1, was an admirable one, presenting one world premiere, Fuleihan's 'Invocation to Isis', and the Indianapolis premiere of Henriette Renié's Concerto for Harp in C Minor, played by the soloist Mildred Dilling.

Indianapolis audiences have some acquaintance with Fuleihan's compositions as Mr. Sevitzky has included works of the composer in former concerts and while it seemed to be music of atmospheric authenticity it should be heard again before further comment would be justified. The Bach 'Brandenburg' Concerto in G opened the program and was given a fine reading which brought warm applause. The Symphony was the ever familiar and popular Schubert 'Unfinished'.

The Renié Concerto for harp is a masterwork embodying rich harmonies for the instrument against a finely balanced orchestral accompaniment. Miss Dilling played with amazing assurance and facility. Debussy's Dances 'Sacre'

and 'Profane' were also performed. Miss Dilling was recalled many times to acknowledge the appreciation. In good taste, Mr. Sevitzky closed the program after the Debussy work, continuing in the style of impressionistic music, by offering Debussy's 'La Mer', in which the various nuances of mood were finely interpreted.

Brahms Program Played

In the fourth of a special series of five Friday night concerts by the Indianapolis Symphony, Fabien Sevitzky conducted an all-Brahms program on Feb. 21, which included the Variations on a theme by Haydn, the Symphony No. 1 in C Minor, and a set of Hungarian Dances. The performance of the Symphony and the Dances evoked the most applause from a very small audience. Upon being recalled several times, Mr. Sevitzky finally satisfied his auditors by repeating the fourth of the Dances.

PAULINE SCHELLESMIDT

AMERICAN ARTISTS
HEARD IN WACO, TEX.

Symphony Presents Hilda Burke

—Roland Gundry and Mack
Harrell Appear

WACO, TEX., March 20.—American artists have been featured on this year's concert courses at Waco.

From the opening concert of the Waco Symphony with Hilda Burke as soloist, to the two concerts on the Civic Music Course given by Roland Gundry, violinist, and Mack Harrell, baritone, the American artists gave excellent account of themselves.

Mu Phi Epsilon, music sorority of Baylor University, will present on March 28 Alice Brookfield, American pianist recently returned from study in London, and on May 2, the Barton Harp Quintet with Mary Jane Mayhew as soloist of the group.

Especially successful on March 13 was the presentation of Jules Bledsoe, Negro baritone, native son of Waco, in a home town recital for the British War Relief Society. The occasion added \$1,000 to the fund of the Society.

Another young colored artist, Josephine Harrell, pianist, was presented on March 16 in Paul Quinn College Auditorium.

A delightful experiment was made at Baylor University this season in introducing for the first time a morning series of three professional concerts during the regular required chapel hour at ten o'clock. On this course were Frank Asper, organist of the Mormon Tabernacle, Salt Lake City; Isabel and Silvio Scionti, two-piano team, and Evelyn Swarthout, pianist, 2500 students heard the concerts and gave enthusiastic attention. Encores were demanded.

On April 10 Baylor University Chapel series will present the combined choirs of First Baptist Church and Columbus Avenue Baptist Church, augmented with students from the School of Music in 'The Seven Last Words' by Dubois. Martha Barkema will direct the oratorio, accompanied by organ and the University Orchestra. R. G.

Bjoerling Plans Summer in Sweden

Jussi Bjoerling made his last appearance in this country this season as the Duke in 'Rigoletto' at the Metropolitan Opera in New York on Feb. 27. On March 29 he will sail to Lisbon and

from there will travel by airplane to his home city, Stockholm, Sweden. Mr. Bjoerling will return to this country via Finland, Soviet Russia, The Philippines, and Hawaii to California, where he will sing with the San Francisco Opera next October. During November he will sing in recital on his way back to New York, where he has been reengaged to sing at the Metropolitan. He will add three new operas to his repertoire — 'Romeo and Juliet', 'Tosca' and 'Butterfly'. He has already been engaged for appearances in Bangor, Me., Boston, Mass., and Buffalo, N. Y.

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LIBRARY EXHIBITS
HILL CORRESPONDENCE

Helen Teschner Tas Lends Letters from Noted Musicians to Founder of New York Philharmonic

Letters from the correspondence of Urelli Corelli Hill were put on exhibition at the 58th Street Branch of the New York Public Library on March 7. They were lent by the violinist, Helen Teschner Tas, who recently discovered the musical documents among the possessions of her father, the late Dr. Jacob Teschner, who was a skilled 'cellist as well as a noted orthopaedic surgeon. Mme. Tas will soon be heard in recital in Town Hall.

The exhibition includes a letter from Felix Mendelssohn to Mr. Hill, in which the composer regretfully declines an invitation to come to America, because of ill health. The postmark is Frankfurt, Jan. 31, 1845. There are also letters from Louis Spohr and from Moritz Hauptmann. Dr. Teschner bought the letters from the son of Urelli Corelli Hill, who was a founder and first president of the New York Philharmonic Symphony Society and one of the first violins.

Carmalita Maracci and Company Will Tour

Carmalita Maracci and her company are in heavy demand for major courses of the season 1941-42. Among those who have already engaged this ensemble of eight are the University of Washington, Seattle, Wash.; Michigan State College, East Lansing; Winthrop College, Rock Hill, S. C.; Schubert Club, St. Paul, Minn.; Slack-Oberfelder Series, Denver, Col.; Community Concert Association, Newport News, Va.; Columbia Festival Association, Columbia, S. C.; and YMHA Series, New York City.

Moldavan and Gottlieb Resign from Coolidge Quartet

Nicolas Moldavan, violinist, and Victor Gottlieb, 'cellist, have resigned from the Coolidge Quartet and will terminate their connection with this organization at the end of this season. Mr. Moldavan, one of the original members of the Coolidge Quartet, was a former member of the Flonzaley Quartet. Mr. Gottlieb was formerly a member of the Philadelphia Orchestra.

BOSTON SYMPHONY
VISITS PROVIDENCE

Stanley Chapple Conducts Symphony—Caffier Leads WPA Orchestra in Series

PROVIDENCE, R. I., March 20.—Stanley Chapple, English conductor, was guest director when the Boston Symphony came to town on Jan. 21. Elgar's Introduction and Allegro for Strings made a solid opening and as a semi-novelty three movements — 'Mars', 'Venus' and 'Jupiter' — from Holst's 'The Planets' were presented. Although there was in evidence a certain tenseness on the part of the orchestra in the latter works, the striking effects of the music were realized. The Brahms Symphony No. 4 which took up the second half of the program was eloquently projected. Mr. Chapple was recalled repeatedly and shared the plaudits with the acting concertmaster, Mr. Theodorowicz.

WPA Players Active

The WPA Symphony, Edouard Caffier, conductor, has maintained a very worth-while series of Sunday evening concerts in Gilbert Stuart Junior High School. One program was forcibly upset by the grippe epidemic but given the following week. On Dec. 15 a new work by a Providence composer, Hugh F. MacColl, was given its first performance. It was 'Noel-Pedal Points and Variations' which contained nine parts, among them 'Angels', 'Children', 'Musicians', 'Kings' and 'Scholars'. Voices from S. Dunstan's Boy Choristers and the Catholic Choral Club assisted. The Choristers also contributed a solo group of Christmas numbers. There were other programs on Jan. 12 and 26 and Feb. 2 and 9. Donald Steele, pianist, played Beethoven's 'Emperor' Concerto on Feb. 9; Rev. Leo Rowlands was assisting pianist on Feb. 2 when his own Sinfonia Concertante was given its second local hearing. Dorothy Horan, contralto, sang 'Amour viens aider' from 'Samson and Dalila' and the 'Habanera' from 'Carmen' on the program of Jan. 26 and on Jan. 12 a purely orchestral concert was given. On the occasion of Education Week, the orchestra gave an American Program with works by Guion, MacDowell, Legawiecs, Stringfield, Hadley and Sousa and Alexandre Pélouquin joined the ensemble to play the piano part in Gershwin's 'Rhapsody'. At Newport on Jan. 27 Carol Thorp, pianist, was soloist in Schumann's Concerto in A Minor.

ARLAN R. COOLIDGE

MUSIC IN INDIANAPOLIS

Swarthout Gives Recital—Maennerchor Heard in Concert

INDIANAPOLIS, IND., March 16.—Gladys Swarthout, who was forced to cancel her recently scheduled engagement owing to illness, fulfilled the date on Feb. 27, appearing in a recital under the auspices of the Martens Concerts, Inc., before a large audience.

A program refreshing and interesting was made up of unhackneyed songs arranged in five parts, ranging from old English songs to American works by Ernest Charles, Randall Thompson, John Saco, Clara Edwards, Charles Naginski and Richard Hageman, and lastly the aria from Thomas's 'Mignon', 'Connais-tu le pays'. Miss Swarthout granted several encores. With the ex-

cellent support of Lester Hodges, the entire recital was well received by the audience.

The mid-Winter concert of the Indianapolis Männerchor at the Athenaeum on Feb. 8 had Dorothy Bacon, contralto, as assisting artist. Clarence Elbert directed the chorus in a well prepared program of songs in English including works by Handel, Coleridge-Taylor, Smith, Bullard and Protheroe. With Dorothy Merrill Ritter as accompanist, Miss Bacon sang Lieder by Schumann, Brahms and Wolf and works by Grieg, Hughes and Bishop. P. S.

MINNEAPOLIS SYMPHONY
PLAYS IN NEW ORLEANS

Mitropoulos Conducts Visitors with Tureck as Soloist—Local Orchestra Gives Concert

NEW ORLEANS, March 20.—Thus far the highlights of the season were the two concerts given by the Minneapolis Symphony under the masterly leadership of Dimitri Mitropoulos. Never has the Auditorium rung with so many bravos. Had Mr. Mitropoulos granted all the encores requested, he would have played four concerts instead of two. At the second concert Rosalyn Tureck played Rachmaninoff's Concerto No. 2 in C Minor with telling effect and was rewarded with emphatic acclaim. She gave two encores.

The New Orleans Symphony, Ole Windingstad, conductor, was heard in an excellent program which included 'Capriccio Espagnol' of Rimsky-Korsakoff and Symphony in D Minor of Sinding, among other works. This organization again demonstrated Mr. Windingstad's ability as a leader and the large audience was enthusiastic in its recognition of it. H. B. L.

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Philadelphia

(Continued from page 18)

by a capacity audience. The production was admirably paced and integrated.

Giovanni Martinelli as Otello, realized again the splendid and deeply moving interpretation which has become associated with his appearances in this role. Lawrence Tibbett was the Iago, effecting, vocally and histrionically, an excellent portrayal, although not conveying strongly enough, at least to this reviewer's taste, the sinister and malevolent qualities of this character.

Making a local debut, Stella Roman as Desdemona impressed more than favorably by the qualities and resources of her vocalism, while in action and demeanor she was assured and effective. The other roles were well filled by Alessio de Paolis, Cassio; John Dudley, Roderigo; Nicola Moscona, Lodovico; Thelma Votipka, Emilia; George Cehanovsky, Montano; Wilfred Engelman, a Herald. Citation is in order for the choral ensembles in the first and third acts as well as for the technical and tonal attributes of the performance of the orchestral score.

LOCAL AND VISITING RECITALISTS HEARD

Matinee Musical Club, Academy and Other Groups Sponsor Concert Attractions

PHILADELPHIA, March 20.—Jean Watson, Canadian contralto, was featured as guest-artist at a Matinee Musical Club concert in the Bellevue-Stratford ballroom on March 4, and found cordial favor with a large audience by her interpretations of 'Divinités du Styx' from 'Alceste'; 'O Don fatale' from 'Don Carlos'; a group of Brahms Lieder and other songs. Jean Sahlmark was at the piano. Also taking part were Ruth Russell Sears, pianist. Ethyl Smeltzer Littlehales, soprano, and Helen Janoff, violinist.

Amleto Diamante, youthful violinist, assisted by Florence Maguire at the piano, offered a congenial French program at the Zeckwer-Hahn Philadelphia Musical Academy on March 5. Principal works were, Lekeu's sonata

LOCAL MUSICIANS GIVE SCHUBERT SERIES

Choral Festival Society and Other Groups and Soloists Heard in Festival

PHILADELPHIA, March 20.—The Philadelphia Choral Festival Society and other local groups gave a five-day Schubert Festival from March 6 to 10. Programs comprised choral works, Lieder, piano compositions, chamber music, and orchestral works. An impressive choral concert in the Academy of Music on March 6 inaugurated the series. Under James Allan Dash, assisted by Margaret Keiser, soprano, Thelma Davis, contralto, Albert Munson, tenor, and Blake Ritter, bass, as soloists, the Philadelphia Schubert Festival Chorus of 170 sang the Mass in A Flat. The Junger Männerchor, Leopold Syre conducting, sang an excerpt from the 'Deutsche Messe' and the 'Gesang der Geister über den Wassern' Op. 167—An English version of the text by Henry S. Drinker, president of the Festival Society, was employed.

The University of Pennsylvania Women's Chorus, Robert Godsall conducting, delighted in the charming 'Serenade', Op. 135; the 23rd Psalm, Op. 132, and 'Nachthelle', Op. 134. The final work was 'Miriam's Song of Triumph', Op. 136, sung by the Schubert Festival Chorus under Dr. Dash, with Miss Keiser as soloist. Accompaniments were played by the orchestra of the Philadelphia Opera Company and Helen Weiss at the piano.

Schumann Sings Lieder

In the Academy of Music Foyer on March 7, Elisabeth Schumann revealed her interpretative artistry in Schubert Lieder. Stewart Wilson, tenor, contributed eleven songs from the cycle 'Die Schoene Muellerin', sung in English translations by A. H. Fox-Strang-

and Saint-Saëns's B Minor Concerto. The recital was one in a series scheduled in observance of the school's seventy-first season.

Appearing for the Philadelphia Forum in the Academy of Music on March 5, Walter Damrosch gave a lecture-recital on Wagner's 'Tristan and Isolde'. The veteran musician and conductor, introduced by Dr. Randall Thompson, was heartily welcomed by the large audience. On the same date, in Presser Auditorium, Barbara



Henry S. Drinker



James Allen Dash

ways and himself. Leo Rosenek was an admirable accompanist for both artists, and Mitchell Lurie played the clarinet obbligato in 'Der Hirt auf dem Felsen' for Mme. Schumann. The Fantasia in F Minor, Op. 103, was played by Ralph Berkowitz and Vladimir Sokoloff, pianists.

A recital, presented jointly by the Festival Society and the Curtis Institute of Music, in the Academy of Music Foyer on March 8 had as its main work the String Quintet in C Major, Op. 163. It was played by students at the Curtis Institute, Herbert Baumel and Baruch Altman, violins; Julius Weissman, viola, and Winifred Schaefer and Esther Gruhn, 'cellos. The cantata, 'Sänger, der von Herzen singet', had an enjoyable performance by Barbara Troxell, soprano, Donald Hultgren, tenor, and James Cosmos, bass, with Eugene Bosart at the piano. The piano Impromptus in B Flat and F Minor, Op. 142, Nos. 3 and 4, were played by Barbara Jane Elliott.

In Irvine Auditorium of the University of Pennsylvania, on March 9, the Pennsylvania WPA Symphony with Guglielmo Sabatini conducting and Ruth Kisch-Arndt, contralto, as assisting artist, joined in the festival. Scheduled were the 'Romantic Overture', an ar-

Thorne, soprano, and Leo Luskin, pianist, were heard, under the auspices of the Merit Fund of the Granoff Music Studios, and a Wanamaker Store concert under the direction of Henri Elkan, presented Frances Greer, soprano, and Robert Gay, baritone, of the Philadelphia Opera Company, the Canzonetta Chorus, and the Elkan Singers. On March 12, Mr. Elkan conducted a Wanamaker Store Concert which brought an abbreviated version of Nicolai's 'Merry Wives of Windsor' with Hallie Nowland, soprano, and Carlos Alexander, baritone, of the Philadelphia Opera Company, and the chorus of the Philadelphia Music Club.

Robeson Gives Recital

Despite one of the Winter's worst evenings, the Academy of Music was filled on March 7 for a concert by the Negro baritone and actor, Paul Robeson. The artist scored enthusiastic plaudits by his sonorous and deeply expressive interpretations. The program also brought the first performance of a Suite from Blitzstein's 'The Cradle Will Rock' under the direction of Joseph Levine, by Hilda Morse, soprano; David Brooks and Thomas Perkins, baritones; the New Theatre Acting Company, and the New Center of Music Chamber Orchestra. Mr. Levine also led the orchestra in a pleasurable reading of Leo Weiner's Serenade in F Minor. For the benefit of the Committee for People's Rights and commemorating the 150th year of the Bill of Rights, the occasion presented an address by Rockwell Kent.

range by Edgar Stillman Kelley of the Overture, Op. 34, for piano four hands; the 'Rosamunde' Overture and the Symphonies No. 5, in B Flat, and No. 8 in B Minor, the 'Unfinished'. Mme. Kisch-Arndt made a notable contribution in Schubert Lieder. Joseph Garnett was her accompanist.

On March 9 a concert at the Zeckwer-Hahn Philadelphia Musical Academy by faculty members and artist-students was given. David Sokoloff, pianist, performed the opening movement from the Sonata in A Minor, Op. 42, and the Impromptus in E Flat and F Minor. The G Minor Sonatina for violin and piano was well served by Amleto Diamante and Vadim Hrenoff, the latter also being accompanist for Frederick Homer, baritone, in several Lieder. Also programmed, with Alvin Rudnitsky and Waldemar Liachowsky as exponents, was the 'Rondeau Brillante', Op. 70, for violin and piano. The Philadelphia Orchestra at its concerts of March 7, 8, and 10 included Schubert's Symphony in C, No. 7, with Eugene Ormandy conducting. Plans are now being formulated by the Philadelphia Choral Festival Society for a six-day Brahms series next season. The society is also sponsoring a two-day Bach Festival, May 2 and 3.

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ORCHESTRA PLAYS BEREZOWSKY WORK

Koussevitzky Conducts Third Symphony at Pair of Series Concerts

BOSTON, March 20.—The fifth program in the Monday-Tuesday series conducted by Dr. Koussevitzky listed the following:

'Eine kleine Nachtmusik' (K. 25).....Mozart
Symphony No. 3, Op. 21.....Berezowsky
'Fantastic' Symphony, Op. 14A.....Berlioz

With the exception of the Berezowsky symphony, this was familiar music. The



Nicolai Berezowsky

Mozart came through with delightful clearness, was performed with a virtuosity which roused the admiration of an enthusiastic audience.

When Nicolai Berezowsky conducted his Op. 21 at a Boston Symphony concert in the spring of 1937, the work seemed lacking in the plastic type of melos but of consistently rugged textures. With no disparagement to the young composer and his method of conducting, it must be admitted that under the baton of Dr. Koussevitzky, this Symphony No. 3 emerged with clearer outlines and a more complete amalgamation of musical content. Mr. Berezowsky is indebted to our orchestra and its conductor for an illuminating performance of his work.

The eighteenth pair of programs was given in Symphony Hall on March 7 and 8 and comprised the following:

Overture to 'The Magic Flute'.....Mozart
Symphony No. 6, Op. 68 ('Pastorale').....Beethoven
Symphony No. 5, Op. 82.....Sibelius

The listener was gratified to find the Mozart clearly etched and delicately shaded; and to hear the Beethoven in what might have been a first performance, so broadly were the climaxes conceived and the melodies outlined. The Sibelius was also superbly done.

MANY EVENTS FILL CHAMBER CALENDAR

Zighera Orchestra, Gordon Quartet, Flute Players' Club and Other Groups Heard

BOSTON, March 20.—Important among recent chamber music events in Jordan Hall was the final concert of the Zighera Orchestra, composed of members of the Boston Symphony and conducted by Bernard Zighera, first harpist of the orchestra. The assisting artist was Emma Boynet, pianist, and for program there were Haydn's London Symphony, No. 104; the Fauré Ballade and Weber Concertstück for piano and orchestra; an Adagio for strings by Samuel Barber and a new work by Walter Piston dated 1941 and named Sinfonietta. The work was written for Mr. Zighera and was upon this occasion given its first performance. The entire program was one of the most rewarding that Mr. Zighera and his colleagues have offered and Mme. Boynet was heard to excellent advantage.

Mr. Barber's Adagio is a melodious work which should find favor with other chamber orchestras. The work was well played and won immediate recognition.

Mr. Piston's new work reveals a humorous touch. There are three movements, and it is only when Mr. Piston appears to recall the seriousness of his position as professor of musical sciences at Harvard that he becomes a little prolix, in the Adagio, exemplifying perhaps, his contention that "music is 20 per cent talent and 80 per cent intellect." The composer was present and took a modest bow.

Jordan Hall also housed the last event in Aaron Richmond's Chamber Music Series for this season, when the Gordon String Quartet was heard with Harold Bauer as assisting artist. The program

comprised the Beethoven Quartet, Op. 95, the Sibelius Quartet Op. 56, and the Brahms Quintet, Op. 34. The large audience recalled the artists many times.

Conservatory Orchestra Heard

In Jordan Hall, the New England Conservatory Orchestra had the assistance of Isabel French, soprano, in a program of unusual merit. Listed were the Mozart Symphony in D (K.385); Stravinsky's 'L'Oiseau de Feu'; Debussy's three Nocturnes, 'Nuages', 'Fêtes' and 'Sirènes', and the Goldmark overture, 'In the Spring'. Mrs. French was heard to excellent advantage in a recitative and aria from Mozart's 'Don Giovanni'. Dr. Wallace Goodrich conducted.

In the Hotel Vendome, the Boston Flute Players' Club gave the first performance in Boston of Ferroud's Trio in E Flat for oboe, clarinet and bassoon, admirably performed by Messrs. Gillet, Polatschek and Allard. Also on the program were a Trio in C Minor by Telemann, a Concerto for two 'cellos played by Mr. and Mrs. Yves Chardon, and the Schubert Quintet, Op. 163. The artists included, other than those already mentioned, Esther Asher, piano, and Georges Laurent, flute, Paul Federowsky and Harry Dickson, violins, and Jean Cauhape, viola.

Under Peggy Stuart, founder and conductor, the Junior League Orchestra gave a program at Zero Marlboro Street. The program listed works by Byrd, Boyce, Mozart, Tchaikovsky, Ravel, Mompou, Ibert, Gershwin and Miss Stuart.

The annual concert of the Harvard Glee Club and the Radcliffe Choral Society was given in Sanders Theatre under G. Wallace Woodworth. The chorus was assisted by members of the brass and percussion section of the Boston Symphony. The program opened with the 'Alleluia' which Randall Thompson wrote for performance at the Berkshire Music Center last summer, followed by choruses from Kodaly, Holst, Francis Hutchinson, Arne, Tallis, Byrd, Constant Lambert, Verdi and Johann Strauss. There was great enthusiasm.

CHAVCHAVADZE GIVES LOCAL DEBUT RECITAL

Russian Pianist Offers Varied Program —Thomas Heard in Concert and Slayman Appears

Boston, March 20.—The Russian pianist George Chavchavadze made his debut in Boston recently. The program included works by Bach, Brahms, Schumann, Debussy and Liszt. He added generously to the program with encores. Mr. Chavchavadze has a very melodious touch. He approaches his instrument with proper respect for its limitations and thereby does not offend the ear with meaningless explosions of sound. A very large audience gave him a most cordial reception.

In a program listing unusual songs, John Charles Thomas gave the final concert in the series sponsored by the Boston School of Occupational Therapy. Mr. Thomas called to his assistance Ayner Rakov, violin, Verne Q. Powell, flute, Howard Ralyea, viola, and Alexander Mark, 'cello, in a group of songs from Shakespeare, and Carrol Hollister provided excellent accompaniments at

the piano. The capacity audience gave Mr. Thomas and his colleagues enthusiastic applause. In Jordan Hall, also, Howard Slayman, pianist, was heard in recital, listing the Bach Partita in C Minor, Mozart Sonata in D Major, Ravel Sonatine and the Schubert Sonata in B Flat Major. Mr. Slayman was heard by an appreciative audience.

NEW LOCAL OPERA GROUP ESTABLISHED

Glynn Ross Leads All American Youth Association in Launching Work

BOSTON, March 20.—The local answer to young opera enthusiasts appears to be the All American Youth Opera Association of Boston, which is subsidized and under the immediate direction of Glynn Ross, whose recent activity in the Southern California Opera Association is transferred to Boston.

Mr. Ross is now engaged in introducing a definite technique of operating acting, in an effort to train new singers and produce new operas.

One of the aims of this newly launched enterprise is to produce opera in English. Three basic principles govern the organization: (a) to provide a place for young singers, conductors and composers to learn the technique of opera requirements and become recognized through affiliation with a real working plant, (b) to make opera "good theatre" and (c) to find and meet an unmet audience such as will respond to the products of the association.

To this end, the association bespeaks especially the cooperation of the schools of Metropolitan Boston. The operatic performances will be carried to the school buildings themselves and the school stage utilized.

Preliminary auditions were held in Brown Hall this month and those who qualified will be heard by members of the Metropolitan Opera Association during its engagement here, beginning March 27. Following this try-out, intensive rehearsals will begin immediately.

The association is under the advisement of Albert Coates, Charles Wakefield Cadman, Anita Davis-Chase, Geraldine Farrar, Wallace Goodrich, Edward Johnson, Karl Kreuger and Vladimir Rosing, with Richard Burgess as public relations secretary.

Josephine Antoine on Tour

Josephine Antoine, coloratura soprano of the Metropolitan Opera, is in Canada on a recital tour that takes her through the provinces of Quebec, Ontario, New Brunswick and Nova Scotia. After a concert in Taunton, Mass., she will appear in Flint, Mich., and Indianapolis, Ind., where, in the latter, Miss Antoine will be heard in a joint recital with John Carter.



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Music in Chicago

(Continued from page 22)

composers. Mr. Bacevicius possesses unusual technical facility and a warm well-rounded tone.

Coe Pettit, pianist, gave an enjoyable program of classic, romantic and modern music in the Auditorium recital hall on March 12. Equally at home in all periods of music, this gifted artist gave individuality to each work. Q.

OPERA THEATER TO GIVE SELDOM HEARD WORKS

Repertoire to Include Verdi's 'Macbeth', Stravinsky's 'Mavra', and Berlioz's 'Faust'

CHICAGO, March 20.—The Opera Theatre, Giacomo Rimini, artistic director, and Giovanni Cardelli, general director, which made its debut last October with a performance of 'Il Matrimonio Segreto' by Domenico Cimarosa, has recently been incorporated as a non-profit institution under the laws of the State of Illinois and will inaugurate its year-round activities with the production of 'Il Barbiere di Siviglia' and 'Il Matrimonio Segreto' in April.

The Opera Theater's repertoire for the coming year consists of the following works: 'Il Matrimonio Segreto' by Cimarosa, 'Il Barbiere di Siviglia' by Rossini, 'I Misteri Guadagni' by Catterini, 'La Serva Padrona' by Pergolesi, 'Mavra' by Stravinsky, Mozart's 'Così fan tutte', Berlioz's 'Damnation of Faust', and Verdi's 'Macbeth'.

'Il Matrimonio Segreto', 'The Barber of Seville' and 'Così fan tutte' will be given with arias in Italian and English dialogue in the recitatives. 'Mavra' will be given in English and 'The Damnation of Faust' in French. 'Macbeth' will be given in its original form. In all instances The Opera Theater will present its own versions of these operas where musical or dramatic modernization appears in order.

Mrs. Osborne Named to Chicago Symphony Committee Post

CHICAGO, March 20.—Edward L. Ryerson, president of the Orchestral Association, announces the resignation of Mrs. Bartholomay Osborne as chairman of the Chicago Symphony Woman's

Committee, Mrs. Telfer MacArthur of Libertyville, Ill., succeeding Mrs. Osborne, who has been chairman since organization of the group in 1934 to aid in advance sales of tickets and to participate in deficit fund campaigns. Mrs. Thomas I. Underwood, Mrs. William N. Eisendrath, Jr. and Mrs. Solomon B. Smith, as first, second and third vice-chairmen, were Mrs. MacArthur's initial appointments. Q.

FOLK MUSIC GIVEN BY LOCAL ENSEMBLES

Slavic-American Song and Dance Festival Held—Instrumental and Choral Groups Heard

CHICAGO, March 20.—The first of a proposed annual series of Slavic-American song and dance festivals was given on the afternoon and evening of March 16 in the Civic Opera House.

Two colorful pageants, 'The Birth of Slavia' and 'Hail America' opened and closed the program with ample entertainment in between to occupy the attention of several hundred performers. Soloists were Mona Bradford, Mildred Grey Heiler, Edward Grabinski, Urosh Seferovich, Joseph Cristes and Edu Ljubich. Vasili Avramenko staged the pageants, appearing also in the program with his Ukrainian dancers. Margarita Agreneva-Slaviansky was the musical director, her augmented Russian choir contributing importantly to the success of the program.

Folk music and art was admirably intercepted by the Polish Literary Group, the Ukrainian Chorus of Chicago, the Serbian Dance Club, the Czechoslovak Youth Group, George Marchan and his Tamburitza Orchestra and other Slavic organizations.

The entire program was well-timed, revealing a wealth of talent, picturesque native costumes and customs, with rich entertainment and educational material cleverly exploited.

Philharmonic Quartet Appears

The Philharmonic String Quartet; John Weicher, Robert Quick, Walter Hancock and Dudley Powers, members of the Chicago Symphony, gave a program of South and North American chamber music in the Arts Club on March 2. Dr. Frederick Stock, chairman of the club's music committee, arranged the program which included the first Chicago performance of String Quartet No. 3 by Villa-Lobos and two pieces for string quartet by Aaron Copland. Quincy Porter's String Quartet No. 3 completed the program. Q.

A dramatized version of Mendelssohn's 'Elijah' was given in the Auditorium Theatre from March 1 to March 9. Produced by John Ross Reed, the dramatization proved to be a most effective medium for presenting the well-known oratorio. Settings and costumes were striking, and acting was convincing. And the interest of the music was greatly increased by well-made cuts and rearrangements.

At the opening performance Mark Love, bass, sang the title role. Vocally and musically, he was magnificent, and the dramatic force of his presence in the cast exercised a command over the entire performance. Raymond Koch, baritone, alternated with Mr. Love in the role of Elijah during the course of the engagement. Others in the cast were Naomi Cook, May Barron, Charles Sears, David Johnson, Mildred Ross, and Martin Beisner. Alternating

conductors were Edgar A. Nelson, Harry T. Carlson, and Frank Bennett.

The Lawrence College Choir, Carl J. Waterman, director, gave its annual Chicago concert on March 8 in the Goodman Theatre. A large audience attended. In a program of sacred and secular songs, the choir sang with considerable robustness, but with little attention to gradations of color or to the production of a pleasant tone. Incidental solos were sung by Shirlee Emmons, Harriett Peterman, Richard Gaeth, and William Hogue. In the closing number, 'Ballad for Americans' by Earl Robinson, the solo part was sung by Marshall Hulbert. Farley Hutchins furnished piano accompaniments for the songs on the program which were not sung a cappella.

The Musicians Club of Women, now in its sixty-sixth year, presented a program of American music in the Cordon Club on March 3. Appearing on the program were Millicent Cooke, pianist, Esther Curtis Ament and Mary Allen Lutz, vocalists, and a string quintet consisting of Minnie Cedargreen Jernberg, Winifred Cree, Margaret Jean Cree, Nathalie Parker Reckitt, and Theodora Troendle. The quintet played a work written by Miss Troendle, the pianist of the group. A song composed by Miss Lutz, 'Spring in England', was also heard. Accompanying the soloists were Aloha Lawver, Hilda Edwards Oldberg, and Grace Desmond Holland. B.

SOLOMON CONDUCTS SEVERAL NOVELTIES

Savler and Goldberg Soloists with Illinois Symphony— NYA Players Heard

CHICAGO, March 14.—The program presented by the Illinois Symphony on March 10 featured two works by living composers: Ernest Bloch's Symphony, 'Israël' and Rachmaninoff's Concerto No. 1 in F Sharp Minor for piano and orchestra.

In the 'Israël' Symphony Mr. Solomon and his musicians made the tortured, hectic spirit of the music intensely felt by the audience. Soloists in the Rachmaninoff Concerto was Roberta Savler, young Chicago pianist. Her clean, crisp playing and her sensible conception of the composition as a whole won an ovation. She was recalled to the stage at least half a dozen times. The concert opened with Sinigaglia's Overture to 'Le Baruffe Chiozzotte'.

Bartók Rhapsody Played

Rose Goldberg, Chicago pianist, appeared with the orchestra, Mr. Solomon conducting, on March 3. She played Béla Bartók's Rhapsody for piano and orchestra and Mendelssohn's Rondo Brilliant, and showed a strong feeling for the intrinsic qualities of each of the two highly contrasting works. The audience liked the gracious pianist immensely and called her back to the stage many times.

Another work on the program which was being presented for the first time in Chicago was Albert Stöessl's Suite from 'Garrick', his opera. Full of gay, lively tunes, and spotted with syncopation, the suite was played with an élan that was most stimulating. B.

On March 9, the Chicago NYA Symphony of fifty-five young men and women gave the first of three Spring concerts at the Goodman Theatre, directed by Irwin Fischer. Paul Parme-

lee, pianist, was the soloist, playing Franck's Symphonic Variations with surprising maturity and dexterity. The ages of the orchestra members range from seventeen to twenty-four.

Agatha Lewis, soprano, was soloist with the Fine Arts Orchestra, Nicolai Malko, conductor, at its concert on March 7, in the Amalgamated Center Auditorium. This was one of a series of concerts directed by Mr. Malko under the auspices of the Chicago Joint Board of the Amalgamated Clothing Workers of America. Q.

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Obituary



Melanie Kurt

Melanie Kurt, dramatic soprano, who was a member of the Metropolitan Opera from 1914 until shortly after the entry of the United States into the first world war in 1917, died at her home in New York on March 11, after an illness of a year and a half. She was sixty-one years old.

Mme. Kurt was born in Vienna, Jan. 8, 1880, and first studied to be a pianist, at the Vienna Conservatory under Leschetizky. From 1897 to 1900, she toured as a pianist. She had begun taking singing lessons in 1896 with Fannie Mütter in Vienna, and in 1902, made her operatic debut as Elisabeth in 'Tannhäuser' at Lübeck. After a season in Leipzig, she withdrew from the stage for two years, at which time she studied with Marie and Lilli Lehmann. In 1905, she joined the opera in Brunswick, remaining there for three seasons. From 1908 to 1912, she was a member of the Royal Opera in Berlin, singing also in London, Brussels, Milan and Budapest, principally in Wagnerian rôles.

Her American debut was made at the Metropolitan as Isolde on Feb. 1, 1915, and while a member of the company she also sang Brünnhilde in 'Götterdämmerung'; Kundry, Pamina in 'The Magic Flute'; Leonore in 'Fidelio'; Fricka in 'Das Rheingold' and Iphigenia in the first performance in the house of Gluck's 'Iphigenia auf Tauris' on Nov. 25, 1916. This was said to have been the first performance in America. Mme. Kurt's contract was abrogated in November, 1917. She married Professor Max Deri of Berlin in 1910. She had been active as a teacher in New York for several years.

Fritz Feinhals

Word has been received of the death in Europe during last Autumn of Fritz Feinhals, leading baritone for many years in the Munich Opera. He was born in Cologne, Dec. 14, 1869, and studied with Giovanini and Selva in Milan. He sang in Essen and Mayence before going to Munich. Principally identified with Wagnerian opera, he also appeared in Mozart works, being the Count in 'The Marriage of Figaro' in the Residenz Theater festival productions for many years. Amonasro in 'Aida' was also one of his well-known rôles. He sang one season, that of 1908-1909, at the Metropolitan Opera, making his debut there as Wotan in 'Die Walküre' with Fremstad and Gadski under Mahler, on Nov. 18, 1908. He also appeared there as Kurwenal and Amfortas.

William P. Bigelow

AMHERST, MASS., March 20.—William P. Bigelow, professor emeritus of music at Amherst College, died in hospital on March 16, after a long illness. He was seventy-three years old.

Mr. Bigelow was born in Amherst and graduated from the college in 1889, and

then went to Europe where he studied music in London, Paris, Berlin, Cologne and Düsseldorf. He composed a number of musical works and a few years ago compiled the Amherst College Song Book. He headed the music department of the college for twenty years, but retired five years ago on account of poor health. He had conducted oratorio performances at Smith and Mt. Holyoke Colleges and had taught at Massachusetts State College.

Sir Walford Davies

London, March 12.—Sir Henry Walford Davies, Master of the King's Musick since 1934, died here yesterday. He was seventy-one years old.

Henry Walford Davies was born in Oswestry, Shropshire, on Sept. 6, 1869. At the age of twelve, he became a chorister in the choir of St. George's Chapel, Windsor. From 1885 to 1890, he was a pupil, also assistant, to Sir Walter Parrat and acted as organist of the Park Chapel, Windsor.



Sir Walford Davies

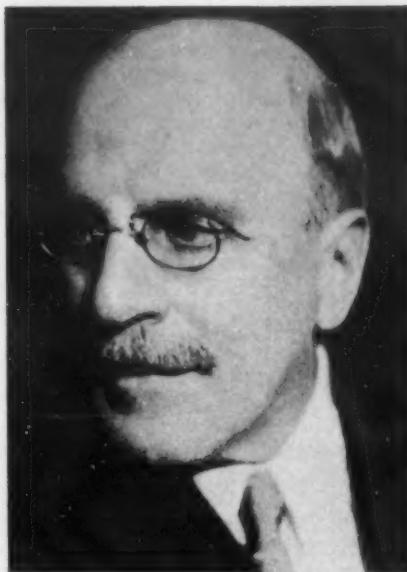
From 1890 to 1894, he held a scholarship at the Royal College of Music where he studied under Parry, Stanford and Rockstro. He taught counterpoint there from 1895 to 1903. From 1890, he was organist at various London Churches, and in 1908, after having taken his degree of Doctor of Music at Cambridge, he became organist at the Temple Church. He held this position for twenty years, giving many notable performances of organ music and establishing himself as one of the British masters of the instrument.

His first composition to win recognition was a musical setting of the mystery play, 'Everyman' given for the first time at Leeds in 1904, and repeated at all the leading English music festivals. From 1903 to 1907, he conducted the Bach Choir of London and in 1917 was appointed musical director to the RAF. From 1919 to 1926, he was professor of music at the University of Wales and from 1923, chairman of the National Council of Music for Wales. He received the Order of the British Empire in 1919, and was knighted in 1922. In 1927 he accepted the position of organist at St. George's, Windsor. In 1934, he succeeded Sir Edward Elgar as Master of the King's Musick, the highest distinction which the British Crown can bestow upon a musician.

His compositions included over a dozen cantatas, a symphony and smaller compositions for orchestra, chamber music, church music, songs and part songs.

Alix Hanft Gates

RIDGEWOOD, N. J., March 18.—Alix Hanft Gates, wife of Horatio Hamilton Gates, a former member of the board of directors of the Haarlem Philharmonic Society to which she had belonged for forty years, died at her home here on March 15. She was seventy-seven years old. She was at one time a member of the choir of St. Thomas's Episcopal Church in New York, and had sung in the Cecilia Choral Society here.



Charles Skilton

LAWRENCE, KAN., March 15.—Charles Sanford Skilton, composer and a member of the faculty of the University of Kansas, who was an authority on Indian music died here today at the age of seventy-two.

Mr. Skilton was born in Northampton, Mass., Aug. 16, 1868. He received the degree of B.A. from Yale University in 1889. From 1891 to 1893, he studied theory and composition in Berlin with Bargiel and O. B. Boice, also organ with Heinz. In 1897-1898, he continued the study of organ in New York with Dudley Buck, Sr., and Harry Rowe Shelley. He taught in a private school in Newburgh, N. Y., from 1889 to 1891, and was for three years director of music at Salem College, Salem, N. C., going from there to the Trenton Normal School in Trenton, N. J. In 1903 he became professor of organ, theory and musical history at the University of Kansas and acted as dean of the School of Fine Arts from 1903 to 1915. He was the recipient of numerous honors from various educational institutions.

His interest in Indian music was aroused when an Indian pupil offered him information about tribal music in exchange for lessons in harmony. He based several operas on Indian folklore. His compositions included incidental music for Sophocles' 'Elektra', 'Kalopin', an Indian opera, 'The Sun Bride', music for Barrie's play, 'Mary Rose', and another opera, 'The Day of Gayomir'. He also composed music for orchestra, principally suites, and cantatas, choruses, chamber music, piano pieces and songs. A son and two daughters survive.

Isidore Luckstone

Isidore Luckstone, for many years one of the most important accompanists in America and more recently a teacher of singing, died at his home in New York on March 12. He was eighty years old. Born in Baltimore, Jan. 29, 1861, Mr.



Isidore Luckstone

SABATINI CONDUCTS TRENTON SYMPHONY

Renardy Is Soloist in Tchaikovsky Concerto — Santoliquido Symphony Heard

TRENTON, N. J., March 5.—Tchaikovsky's violin concerto and Francesco Santoliquido's F Major Symphony were leading works on the program given by the Trenton Symphony in Stacy Park Memorial Auditorium on Feb. 18 with Guglielmo Sabatini conducting.

The soloist in the concerto was Ossy Renardy, whose performance, with excellent collaboration by conductor and orchestra, won prolonged applause. Two Paganini Caprices were contributed as encores. Presented for the first time here, the Santoliquido Symphony scored a notable success. Mr. Sabatini and his colleagues effected a fine reading of the contemporary Italian composer's melodious score. Other works on the list were Weber's 'Euryanthe' overture and Tchaikovsky's 'Capriccio Italien'.
W. E. S.

Luckstone was a member of a musical family, his sister, Lena, having been his first teacher. A brother, Harry, achieved distinction in the operatic field as a baritone. At the age of fifteen he made a public appearance as a pianist. Two years later he was conducting a male chorus and when eighteen, toured as orchestra leader with Joseph Jefferson's company. In 1883 and 1884, he toured America with the violinist, Camilla Urso, and later made a world tour with Edouard Remenyi. On this tour, while on the island of Mauritius, he met and married a French woman, Elise La Guen. He remained in Mauritius for a number of years engaging successfully in business there. On his return to the United States he toured numerous times with Nordica, Sofia Scalchi, Giuseppe del Puente, Melba and Sembrich, as well as other eminent artists. From 1925 to 1939, he was professor of Education at New York University where he had formerly headed the voice department. He is survived by two sons, Harold and Maurice Luckstone. Mrs. Luckstone died about fifteen years ago.

Caspar Reardon

Caspar Reardon, harpist, died in hospital on March 8. He was thirty-three years old. The son of vaudeville performers, he was born in Little Falls, N. Y., in 1908, and began studying harp when eight years old. He was given a scholarship at the Curtis School in Philadelphia, where he studied under Carlos Salzedo, and made his debut as soloist with the Philadelphia Orchestra under Stokowski. Graduating from the Curtis School in 1926, he became first harpist of the Cincinnati Symphony and head of the harp department of the Cincinnati Conservatory. He finally gave up this type of playing for more popular music and was heard over the radio as "Arpeggio Glissando." He had more recently played in a night club.

Blynn Owen

CHATTANOOGA, TENN., March 16.—Blynn Owen, organist, pianist and head of the music department of the University of Chattanooga, died on Feb. 25, following a heart attack.

Mr. Owen was born in Detroit and received most of his musical education there. He toured as conductor with the Weber and Fields organization and conducted light operas for the Shuberts on Broadway. He later served as dean of music at St. Mary's College, Raleigh, N. C., and came to Chattanooga in 1923 to serve as organist and choirmaster at St. Paul's Episcopal Church. Three years later he joined the faculty of the University. He founded and conducted the Orpheus Club, a male chorus which was heard locally and on tour. Before coming here he had also acted as accompanist for Ellison Van Hoose in his studio.

FLAGSTAD IS SOLOIST WITH PHILHARMONIC

McArthur Conducts Program of Haydn, Debussy, Wagner Grieg and Ravel

LOS ANGELES, March 20.—The Los Angeles Philharmonic concerts on March 13 and 14, presented Edwin McArthur, conductor, and Kirsten Flagstad, soloist. Mr. McArthur made a good impression without trying to be sensational. His program of the Haydn 'London' Symphony, Debussy's 'Afternoon of a Faun', Ravel's 'La Valse' and excerpts from 'Tannhäuser' and 'Siegfried' was conservatively built around Mme. Flagstad's singing of Three Songs with Orchestra by Grieg, Weber's Recitative and Aria from 'Der Freischütz' and the 'Love-Death' from 'Tristan'.

Mr. McArthur elicited good, clean playing from the orchestra in the Haydn and 'The Afternoon of a Faun' was in excellent taste. But he bore down heavily in his efforts to make 'La Valse' intelligible. His Wagner was inspired and he, naturally, played the best of orchestral accompaniments.

Grieg Songs Welcome

Mme. Flagstad sang with majesty of spirit as always but without that opulence and smoothly graduated vocal splendor to which she has accustomed us. The Grieg songs were a rare treat. They were 'Last Spring', 'The Swan' and 'A Dream'.

The orchestra journeyed out to the Westwood campus of U. C. L. A. on March 2 for a concert conducted painstakingly by Henry Svedrofsky and in the composer-fashion, by Albert Hay Malotte. Young and well-poised, Reid Nibley played the Weber Concertstück with the orchestra. Mr. Malotte's patriotic and religious texts were 'Pledge to the Flag', 'Sound of the Trumpet' from Jeremiah and the Ninety-first Psalm. The choir was the Los Angeles Oratorio Society and William Matchan, the baritone soloist.

Elmore Returns from Concert Tour

WAYNE, PA., March 20.—Robert Elmore, composer and organist, recently returned to Wayne from a tour on which he gave organ recitals in Montreal, Chicago and Ann Arbor. The Holy Trinity Church Choir of Philadelphia under Mr. Elmore's direction, will present Bach's 'St. Luke Passion' on April 6, and Haydn's 'Passion Music' on April 11.

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ENSEMBLE CONCERTS AND OPERAS ENJOYED

Sonata Recital Given by Murray and Rebner—San Carlo Group Presents Lushanya

LOS ANGELES, March 20.—Alexander Murray, violinist, and Wolfgang Rebner, pianist, gave a joint sonata recital in the Ebell Theatre on March 8 which attracted a large and discriminating audience. The program included an impressive Hindemith Sonata, the Grand Fantasia by Schubert and the Duo Concertant by Stravinsky. As an encore the Strauss Intermezzo from his Sonata was played.

The WPA Orchestra conducted by James Sample played a new work, 'A Dream Ride' after a poem by Victor Hugo, by Vernon Leftwich on March 12 in the Embassy Auditorium. The 'Butterfly' Scherzo was the best movement. Helena Morsztyn, pianist, gave a good account of the Tchaikovsky concerto.

Brodetsky Ensemble Heard

The Brodetsky Ensemble of chamber music players gave a well attended performance of Julian Brodetsky's transcription of the Bach Chaconne, the Dohnányi Quartet Op. 15 and the Glière Quartet, Op. 67, in the Ebell Theatre on March 5. This group of thirty-two young string players is extraordinary in tone, precision and musical phrasing. Mr. Brodetsky has

trained them meticulously and their programs are miracles of good rendition.

The San Carlo Company's visit of ten days in Los Angeles from Feb. 28 to March 8, brought an opera singer of particular interest. Mobley Lushanya, of Indian blood, appeared here first at an Indian Pow-wow, a real encampment on the historic ground used by her ancestors long before it became Hollywood Bowl.

She sang the title role in 'Aida' and Mimi in 'Bohème' and was honored by her friends in many tribes represented in Hollywood, by attendance in war-paint and feathers. Her voice proved powerful enough to reach her audience over the full orchestra geared by the indefatigable Carlo Peroni to cover deficiencies and she has a winning stage presence. She was at her best vocally and histrionically in 'Aida.'

THEATRE ALLIANCE GIVES MOROSS WORK

Alfred Newman Conducts Premiere of 'Susanna and the Elders'

LOS ANGELES, March 20.—The Music Council of the Hollywood Theatre Alliance built its second concert program in the Music Box of Hollywood on March 9 upon rare old music and new works. 'Susanna and the Elders' by Jerome Moross, commissioned by the New York Schola Cantorum, received its premiere

26, played by William Sorensen; a movement from Schumann's Piano Concerto in A Minor, Op. 54, performed by Goodsell Slocum, and Beethoven's Eighth Symphony, which completed the evening. The same program was given, with the same soloists and under Mr. Sardoni's baton, on March 4 in the Delta High School Auditorium.

VRONSKY AND BABIN END CINCINNATI CLUB SERIES

Duo-Pianists Presented by Matinee Musicals in Program of Classic and Romantic Music

CINCINNATI, March 20.—The Matinee Musical Club closed its excellent series with a program of unusual quality when it presented Vronsky and Babin, duo-pianists, in the Hall of Mirrors, Netherland Plaza on March 5. The marked ability of these artists was evident very soon after their appearance at the pianos.

Their program included a Sonata in C for two claviers and pedal, by J. S. Bach, which Mr. Babin adapted to two pianos, Schumann's Andante and Variations, Rachmaninoff's Second Suite, Op. 17, Milhaud's 'Scaramouche', Debussy's 'Trois Epigraphes Antiques' and Babin's arrangement of the 'Polovtsian Dances' from Borodin's 'Prince Igor'.

During the intermission Mrs. Adolf Hahn, president of the club, addressed the audience thanking them for their support during the past season.

V. A.

and a characteristically enthusiastic reception from the large audience of musicians stationed in Hollywood. John La Touche wrote the lyrics. The score is rhythmical, racy, and varied in color and mode. Alfred Newman, well-known Hollywood composer and director of film music, conducted this folk song for orchestra, assisted by Elois Rawitzer, soprano; Robert Brink, baritone; and the Wilshire Singers, trained by Ralph Peterson.

Villa-Lobos Work Pleases

Heitor Villa-Lobos's 'Bachianas Brasileiras No. 1'; a declamatory, Introduction, a sonorous Prelude and a conversational Fugue for an orchestra of eight cellos, was a tremendous hit. The cellos were led by Eleanor Aller and the melodic line, maintained in unison for much of the time, was impressive in rich tone and exotic color. The work is not an attempt to re-create Bach in the Brazilian manner. It is a tribute, a universally acceptable and worshipful homage to the spirit of Bach.

Marietta Bitter, harpist, Leonard Posella, flutist and Paul Robyn, violist, gave a sensitive performance of Debussy's Sonata. Mr. Posella, Mr. Robyn and Oscar Wasserberger, violinist, played the rarely performed Beethoven Serenade, Op. 25, imbuing it with the very spirit of the dance. A Concerto for small orchestra by Amedeo de Filippi was in the classic modernistic idiom and Mr. Newman conducted it with a fine regard for the balance of woodwinds against strings.

Honolulu Symphony in Second Concert

HONOLULU, March 10.—A capacity audience greeted Fritz Hart and the Honolulu Symphony on Feb. 26, when the organization appeared at the New Princess Theater for the second concert of the season. Soloist on this program was Verne Waldo Thompson, pianist, who played Poulenc's 'Aubade' for piano with eighteen instruments. At the Honolulu Academy of Arts Willard Wilson, baritone, was presented in recital on March 2. The Liebrecht Quartet was heard on March 5, when a special benefit program for British war relief was given at La Pietra, the Diamond Head home of Mr. and Mrs. Walter Dillingham. Soloists on this program were Robert Vetlesen and Verne Waldo Thompson, pianists.

V. W. T.



Lawrence Sardoni

from the local high school, talented students from the college, and townspeople, both professional and the more proficient amateurs. A few of the members come from nearby towns. One group of players travels eighty-eight miles twice a week to and from rehearsals; another group of three, travels 126 miles twice a week for rehearsals, all at their own expense. At each concert some soloist is presented with the orchestra. The program for the concert of March 5 included the Overture to Mozart's 'The Marriage of Figaro'; Max Bruch's Violin Concerto No. 1 in G Minor, Op.

JOSEPHINE
ANTOINE
Colocatura Soprano
METROPOLITAN, CHICAGO OPERAS

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New York Concerts

(Continued from page 20)

ence, it was evident that even the lesser compositions of the Eighteenth Century still have an appeal quite their own. M.

Jan Peerce, Tenor

Fritz Kitzinger, accompanist. Carnegie Hall, March 10, evening:

'Ah Spietato!'; 'Come and Trip It'; Recitative, 'Deeper and deeper still', and Aria, 'Wait her, angels' from 'Jephtha'.....Handel
'Chanson Norvégienne'.....Fourdrain
'En barque'.....Pierne
'Après un rêve'; 'Toujours'.....Fauré
'Rigoletto' Act III: 'Parmi beder le lagrime'.....Verdi
'An die Leier'; 'Ungeduld'.....Schubert
'Waldseligkeit'; 'Hat dich die Liebe berührt'.....Marx
'Daybreak'.....McDonald
'Blue are her eyes'.....Watts
'All the world's alive'.....Schalit
'Blow, blow, thou winter wind'.....Quilter

Mr. Peerce had chosen a miscellaneous program in many styles and languages for this recital. It was, however, in the group of French songs that his most consistently effective singing was heard. In these, there was a finish of style which bespoke careful study, and he sang them with admirable clarity of diction. In these songs, also, Mr. Peerce refrained most of the time from the forcing of top tones which detracted from the effectiveness of his other performances. In the lower register, he often produced tones of real beauty, as in the familiar Fauré song, 'Après un rêve' and in Pierne's 'En barque'. But there was a persistent tendency to harden the tone and to produce a nasal quality in the singer's approach to climaxes. His performance of the Verdi excerpt was in the tradition of Italian operatic tenors from time immemorial, and if the little sobs and other mannerisms of style in which Mr. Peerce indulged did not seem natural, they were done very



Jan Peerce



Serge Jaroff



Laura Dubman



Josef Raieff



Sylvia Zarembo



Howard Slayman

skillfully none the less, and won the hearty favor of his audience.

The second half of the program was devoted to German Lieder and to songs in English. Mr. Peerce added encores after the French group, before the intermission, and at the conclusion of the program. The audience was large and enthusiastic. Mr. Kitzinger's accompaniments were skillful and admirably coordinated with the soloist. R.

Don Cossack Chorus

The audience appeal of the original Don Cossack Chorus, directed by Serge Jaroff, was again very much in evidence at their final concert of the season in Carnegie Hall on the evening of March 14. The program on this occasion offered, in addition to many old favorites, a group entitled 'Recollections of Tchaikovsky' arranged by Shvedoff in commemoration of the one hundredth anniversary of the composers' birth. Themes from the 'March Slav', the 'Romance' for piano, a string quartet and the Fifth Symphony were points of departure for Mr. Shvedoff's songs. Vocal versions of Tchaikovsky melodies go over with modern audiences, as the popular song writers of the day have discovered, but to some they remain a little artificial. Certainly the melo-

dies used by Mr. Shvedoff have been heard to better advantage in their proper places.

Religious songs containing some striking effects comprised the first group which was distinguished by more serious musicality and less exhibitionism than the later works on the program. Folk songs, including the 'Volga Boatman' and 'Two Guitars', afforded opportunities for one deep bass and the amazing falsettos of the chorus to do their stunts. Shrill whistles were added for good measure and everyone seemed highly entertained. More folk songs were heard after the intermission. Gogotsky's arrangement of the 'Kama Song' was gratefully received for its serious and beautiful approach and for the splendid tone the Don Cossacks gave it. The chorus is an expert one and can sing very well indeed. Their audience enjoyed them as usual, making questions of taste rather insignificant. K.

Sylvia Zarembo, Child Pianist

Town Hall, March 15, afternoon:

Prelude and Fugue in F Minor.....Bach
Prelude in A Minor, from 'English' Suite.....Bach
Theme and Variations in E.....Handel
Sonata in A (K. 331).....Mozart
'Fable', 'Evening', 'In the Night'.....Schumann
Sonatine.....Ravel
Arabesque, No. 1.....Debussy
'The Little Shepherd', 'Jimbo's Lullaby', 'Serenade for the Doll', 'Golliwogg's Cake Walk'.....Debussy
'Maiden's Wish'.....Chopin-Liszt

So many surprising children come and go in the recital halls of New York that the persistent concert-goer ceases to be surprised. Still, however likely he is to shrug his shoulders when he hears about a new prodigy of the violin or the piano, he cannot fail to be impressed when he hears a ten-year-old girl play as musically, as securely and ably as tiny Miss Zarembo did on this occasion. Of polish parentage, she has been playing in public since she was eight and on Feb. 9 of this year was soloist with the Cleveland Orchestra under Rodzinski.

When she came out on the platform of Town Hall and climbed up to the keyboard she looked younger than she is—she might have passed for seven. Her playing at once demonstrated that she has been well taught, so far. Her program was one wisely chosen in that it did not call upon her to overtax her strength. In clarity, crispness, accuracy and surety it was playing many an adult might envy. In the simplicity of the interpretations and its limitations of volume and intensity it remained the playing of a child, if a very gifted one. The large audience was much taken with little Miss Zarembo and applauded her with much gusto. O.

Laura Dubman, Pianist

Town Hall, March 11, evening:

Two Preludes and Fugues from 'Well-Tempered Clavichord', Book 3 in A Minor and F Minor.....Bach
'Italian' Concerto.....Bach
Thirty-two Variations, in C Minor.....Beethoven
Sonatine.....Ravel
'Jardins sous la pluie'.....Debussy
'Mouvements perpétuels'.....Poulenc
Impromptu in A Flat; Nocturne in C Sharp Minor; Two Mazurkas; Scherzo in B Minor.....Chopin

Returning at seventeen to the local concert stage after a period of study in Europe, young Miss Dubman, who was first heard here in recital five years ago, comported herself with a poise and ease of bearing that seemed to preclude all possibility of the occasion's having any deleterious effect

upon her nerves. She was apparently able, in consequence, to do herself full justice.

Her playing in general was marked by musical intelligence that invested it with a basic structural consciousness, made evident at the outset in the two preludes and fugues from the second book of Bach's 'Well-Tempered Clavichord.' These were played fluently and with clarity of design, though with an uncompromising hardness of tone that marred their musical effect. The best performance of the evening was that of the Beethoven Variations, which were played with crisp, clean-cut finger articulation, a good range of dynamics and well-controlled rhythm. In the Bach 'Italian' Concerto the last, and most difficult technically, of the three movements was the most successfully projected, the first having been subjected to disturbing variation of the rhythm and the Andante, to a fundamental misconception of its character. Later, in the group by French composers the Poulenc 'Mouvements perpétuels' was outstanding for the happiest co-ordination of responsiveness and total approach with the spirit of the music.

The young pianist is obviously an industrious and aim-conscious worker. Her playing will become more communicative as she develops greater resources of the imagination and a more definite musical personality. C.

Howard Slayman, Pianist (Debut)

Howard Slayman, a young Pennsylvania pianist, made his New York debut at Town Hall on the afternoon of March 18 with a recital program consisting of four substantial works. The opening Partita in C Minor by Bach was followed by a Mozart Sonata in D Major and this, in turn, by the Ravel Sonatine and the Sonata in B Flat Major (posthumous) by Schubert.

Mr. Slayman brought to the task of interpreting this program a well-developed digital facility, which ensured clarity and cleanness in the negotiating of complicated passages, and the serious, self-effacing attitude of one desirous of letting the music speak for itself. Limitations of tonal range and lack of sensitive nuance and color and of vital imagination, however, militated against his achieving the ultimate effects for which he is technically equipped. He acknowledged the cordial applause of his audience with bows only, declining to add extras to the printed list. C.

Josef Raieff, Pianist

Town Hall, March 14, evening:

English Suite in A Minor.....Bach
Sonata in E Flat, Op. 31, No. 3.....Beethoven
Intermezzo in A Minor, Op. 76; Intermezzo C, Op. 119; Intermezzo in E, Op. 116; Capriccio in C, Op. 76.....Brahms
Two Etudes, E Minor, Op. 25, No. 5, and F, Op. 10, No. 8; Ballade in G Minor.....Chopin
'Two children are menaced by a nightingale'.....Harold Triggs
'Minstrels'.....Debussy
Six Bagatelles.....Tcherepnin
'Autrefois'.....Chaminade
'Perpetual Motion'.....Weber

This was the second recital to be given by Mr. Raieff at Town Hall, as he made his debut there some three years ago, and he was heard by a sizable audience that applauded him appreciatively. The fluent facility and consistently suave tonal qualities of his playing of the various compositions that made up his program on this occasion evoked warm admiration.

The recitalist's work was marked throughout by sensitiveness and refinement of style. At the same time it needed greater virility and a more enkindling imaginative

(Continued on page 32)

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EASTMAN SCHOOL OF MUSIC, ROCHESTER, N. Y.

Orchestras in New York

(Continued from page 10)

Barbirolli conducted a spirited performance of the Haydn Symphony. The members of the orchestra played expertly and Joseph Schuster brought to the beautiful cello melody of the Adagio cantabile all the wealth of tone that is at his command.

Of chief interest at this concert was the first performance in this country of the Villa-Lobos Suite. The 'Discovery of Brazil' was completed in 1939. It consists of three Suites, only the first of which was given on this occasion. The two parts of this Suite, entitled 'Introducao' and 'Alegría na Horta', exemplify a more conventional Villa-Lobos than might have been expected. The coloring is more European than Brazilian. The composer explained that he had tried to capture the spirit of the letters of Pero Vaz Caminha. The first part of the work describes the voyage of outcasts and slaves under Pedro Alvares Carbal bound for Brazil. The melodies are often captivating and the rhythmic pull is exciting. However, it is the orchestration of 'Descobrimento do Brasil' that makes it a really distinguished score. An alto saxophone is used stunningly both as a solo instrument and in combination with an oboe. The Suite has a folk and dance quality that make it both vital and charming. A performance of the entire work would be most welcome.

Artur Rubinstein has long been celebrated as one of the finest technicians of the keyboard. His playing of the Brahms first Concerto on this evening was remarkable for its digital mastery. But there was much more than that to recommend it. Seldom has the Adagio been heard to better advantage. The tenderness of the pianist's touch, and the delicacy of his shading were exquisite, and he revealed the strength and bigness of line for the more heroic passages. It was a magnificent performance, and Mr. Barbirolli directed his forces to the best interests of the Concerto and the soloist. K.

Koussevitzky Conducts Mahler Ninth

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, March 13, evening:

Symphony No. 9.....Mahler
Prelude to the opera 'Khovanstchina'.....Mussorgsky
'Baba-Yaga', Op. 56.....Liadoff
'Capriccio Espagnol', Op. 34.....Rimsky-Korsakoff

Mahler's Ninth Symphony was written for our time. For this music, so superbly conducted by Mr. Koussevitzky and played by the Boston Symphony, is a tragic revelation of a soul and of a civilization in ruins. One hears in it the echoes of a dying world, a world which can no longer believe in pomp and circumstance, a world which can no longer subsist on the traditions handed down to it, a world in which the mind has outstripped the power of sense and habit. Master of the whole panoply of modern German orchestral technique, Mahler can out-Strauss the formidable Richard when he wishes, but it is characteristic that this gigantic symphony, which lasts over an hour, begins and ends in tones so diaphanous that one feels rather than hears them. For Mahler is concerned with the revelation of emotions and ideas in tone; his use of dissonance, of startling modulations and of daring counterpoint is always freighted with psychological meaning. One either accepts his music and yields to its overpowering intensity, or one walks out of the hall. There can be no compromise, no indifference, here.

Perhaps the most remarkable aspect of Mr. Koussevitzky's approach to this tremendously complex score was its simplicity. There was no false rhetoric in its interpretation. The frenzied climaxes of the first movement, the marvelous section of the Ländler, in which Mahler shows the death's head grinning through the mask of pleasantry, the jagged rhythms and harmonies of the burlesque rondo and the



Artur Rubinstein, Who Played with the New York Philharmonic under John Barbirolli's Baton

majestic flow of the final movement spoke directly from the score. By adding nothing superfluous, the conductor completely achieved his ends. This was a truly memorable performance of a unique masterpiece.

The second half of the program was doubly light and frothy, coming as it did after the exhausting experience of the Symphony. Mr. Koussevitzky and the orchestra tossed it off in masterly fashion. But it was the Mahler music which persisted in the memory of the listener, with haunting intensity. S.

Koussevitzky Conducts Third Symphony by Berezowsky

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, March 15, afternoon:

'Eine kleine Nachtmusik', Serenade for String Orchestra.....Mozart
Symphony No. 3, Op. 21.....Berezowsky
'Fantastic' Symphony, Op. 14-A.....Berlioz

Another demonstration of superb orchestra playing was vouchsafed by Dr. Koussevitzky and his men from Boston to their Saturday afternoon patrons at this concert. There was a singularly convincing rightness in the meticulously adjusted tonal framework adopted for each of the three works on the program, the four movements of the Mozart serenade at the beginning being played with a delimitation of sonorities and a cameo-like perfection of finely chiseled detail that caused the romantic storm and stress of the Berlioz 'Fantastic' Symphony to make the more startlingly vivid an effect later on.

Upon the third symphony by Nicolai Berezowsky, which was added to the Bostonians' repertoire four years ago, the same persuasive evidences of conviction were lavished by the conductor as the other works received. Under these circumstances it revealed itself at this, its New York premiere as a work of striking vitality, rhythmically crisp and harmonically rather needlessly strident, in the formally symmetrical, if not very smoothly jointed, first movement, and of salient dramatic implications in the last movement that, while not fully realized in the development accorded them, nevertheless invest this division with the most ponderable and challenging musical significance of the three movements. The middle Allegro, with its waltz-like main theme, seemed less spontaneous than either of its companions and more a product of pedestrian effort than of inspirational impulse. The work was given what would seem to be an ideal performance and the composer was brought to the stage to accept the audience's hearty demonstration of applause.

After the intermission Dr. Koussevitzky

completely unleashed his vividly responsive imagination and he and his colleagues threw themselves into the five movements of the Berlioz Symphony with unrestrained zest, re-creating the music as an epochal masterpiece. The 'Dreams, Passions' and the 'Scene in the Fields' were portrayed with gripping eloquence, the Waltz of the 'Ball' section was given with insinuating grace and the 'March to the Scaffold' was made cynically relentless, and then the fantastic macabre orgies of the 'Witches' Sabbath' were built up to an overwhelming climax, horrifying in their realistic effect. The performance was followed by a storm of vocal as well as manual applause for conductor and players. C.

Szell in All-Czech Program

NBC Symphony, George Szell, conductor. Studio 8-H, Radio City, March 8, evening:

Overture to 'The Bartered Bride'.....Smetana
'From My Life'.....Smetana-Szell
'Carnaval' Overture.....Dvorak
Four Slavonic Dances.....Dvorak
Symphonic Poem, 'The Moldau'.....Smetana

This all-Czech program was played with a fervor and a devotion that are by no means experienced every day in the haunts of symphony orchestras. The whip cracked all through the Smetana and Dvorak overtures, both of which were brilliantly performed. The Slavonic dances were riotously colorful and brimful of vitality. Other conductors have made 'The Moldau' sing superbly, but Mr. Szell's performance had a lyrical beauty which those who heard it will not quickly forget. There can be difference of opinion about the need for an orchestral version of Smetana's quartet, 'From My Life'. As disclosed at this performance, the scoring is expert and the results can justly be termed brilliant. But for some, at least, the enlargement of the medium tends to make literal some of the charming suggestions of the original and converts it from a work of poetic imagery into one of clangorous realism. Mr. Szell's audience was one highly responsive to the excitement of his performances. T.

Milstein Plays with New Friends Orchestra

New Friends of Music Orchestra, Fritz Stiedry, conductor; Nathan Milstein, violinist, assisting soloist; Carnegie Hall, March 9, afternoon:

ALL-MOZART PROGRAM
Symphony in A (K. 201); Three Pieces for Violin and Orchestra: Rondo Concertante (K. 269), (K. 261), Rondo (K. 373); Symphony in D (Prague: K. 504)

The highest point of the afternoon's performances was the playing by Mr. Milstein and the ensemble of the Adagio, one of the three pieces for violin and orchestra. The soaring phrases were interpreted with a brilliance and ardor that made of the movement music unmatched in purity and sheer splendor of musical thought by anything to be found in the two symphonies, though in sum, either of these might overbalance the brief violin piece. The Rondo Concertante was buoyant and sparkling, and the concluding work, also a Rondo-Allegretto grazioso, had a fleetness and delicacy in performance that was delightful. This was magnificent playing on the part of Mr. Milstein, who was given ablest support by Mr. Stiedry and his orchestra.

The winsome A Major Symphony received a spirited reading, and once again, Mr. Stiedry revealed how much he has been able to accomplish with this body of most talented and responsive players. They played, in both of the symphonies, with a vitality, an élan and freshness of approach that was as eagerly alive and winning as the music itself. A discriminating audience applauded conductor and performers with enthusiasm, every whit deserved. W.

Sidney Foster Is Soloist with Philharmonic

New York Philharmonic-Symphony, John Barbirolli, conductor; Sidney Foster, pianist, assisting artist. Carnegie Hall, March 16, afternoon:

Prelude to 'Lohengrin'.....Wagner
Concerto for piano and orchestra in C Minor, No. 3, Op. 37.....Beethoven
Symphony in A (K. 201).....Mozart
Excerpts from the 'L'Arlesienne' Suites Nos. 1 and 2.....Bizet



Sidney Foster, Winner of the Leventritt Award and Soloist with the Philharmonic-Symphony

The appearance of Sidney Foster, a gifted and promising young pianist, as soloist in the Beethoven Concerto, was the bright spot in a singularly dull and otherwise uninspired concert. Mr. Foster was the winner of the Leventritt Award, consisting of an appearance with the Philharmonic-Symphony, which is given by the Edgar M. Leventritt Foundation, established in memory of the late New York lawyer and music patron of that name. He is but twenty-three years old, and he played the Concerto with youthful buoyance and gusto, and at the same time with concentration. His technique was always more than adequate, at times brilliant, and his conception of the music, though naturally immature in certain respects, showed both intelligence and innate musicality.

The rhythmic vitality of his performance was especially exhilarating, and in the slow movement he displayed a command of keyboard dynamics and nuance of tone which he might well have called upon more generously in the first and third movements. If anything, Mr. Foster was too forthright in style, though his fundamental approach to the music was a satisfactory one. He should cultivate more graciousness and inflection of phrase, for he has the foundations of an exceptional command of the instrument. The orchestral part of the Concerto found Mr. Barbirolli and his men at their best.

The afternoon opened with a pedestrian performance of the all-too-familiar 'Lohengrin' Prelude. It continued with an undistinguished and decidedly un-Mozartean performance of the exquisite A Major Symphony, written when the composer was only eighteen, and closed with selections from Bizet's 'L'Arlesienne' Suites, which are scarcely proper fare for Philharmonic-Symphony audiences. Mr. Foster was recalled several times and he shared the applause with Mr. Barbirolli and the orchestra. S.

Monath Is Soloist with NBC Symphony

NBC Symphony, George Szell, guest conductor. Hortense Monath, pianist, assisting artist. Radio City, Studio 8-H, March 15, evening:

Piano Concerto in C (K. 467).....Mozart
Symphony in C.....Schubert

This was Mr. Szell's third appearance with the orchestra, and he had chosen a program eminently suited to display his musical capacities in the clearest light. There was no blare of supercharged orchestration or other extraneous factor in the music of the evening, but simply beauty of form and matter. And Mr. Szell conducted it with appropriate directness and understanding.

The Mozart Concerto which Miss Monath played on this occasion is far less familiar than most of its companion pieces in the same genre; Mr. Szell conducted it with the finest of taste and sense of style. Miss Monath's playing was delightful.

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Orchestral Concerts

(Continued from page 31)

cately fashioned, with admirable technical fluency and finish of detail. Had it revealed as much inner vitality and clearness of line, it would have had even higher distinction. If anything, the pianist deferred too much to the orchestra in matters of dynamics and balance. Mr. Szell's and the orchestra's performance of the Schubert Symphony began rather sluggishly but by the time that the second movement had been reached it was fully alive, and they made this familiar music live anew with all its irresistible melodic charm and buoyancy. S.

Schuster Plays with City Symphony

New York City Symphony, Frieder Weissmann, conductor. Soloist, Joseph Schuster, 'cellist. Carnegie Hall, March 9, evening:

Symphony No. 94 ('Surprise').....Haydn
Concerto in A Minor for 'Cello and
OrchestraSaint-Saëns
Joseph Schuster
Symphony No. 2, in D.....Brahms

Mr. Schuster, heard frequently as first 'cellist of the Philharmonic-Symphony, had an opportunity of his own at this concert, and he made the most of it, playing Saint-Saëns's work with grace and fervor which won much applause from the large audience. The merry Haydn work was effectively given and Brahms's delightful symphony, a contrast and yet in the vein of the rest of the program, had an excellent performance. D.

Giannini, Totenberg and Primrose Soloist with New Friends Orchestra

New Friends of Music Orchestra, Fritz Stiedry, conductor; assisting artists, Dusolina Giannini, soprano; Roman Totenberg, violinist; William Primrose, violist; Carnegie Hall, March 16, afternoon:

ALL-MOZART PROGRAM
'Serenata Notturna' (K. 239); Sinfonie Concertante for violin, viola and orchestra (K. 364); Arias with orchestra: 'Ch'io mi scordi di te', 'Bella mia fiamma, addio'; Symphony in D (K. 297).

Another superb concert in the series of all-Mozart programs, so ably conducted by Mr. Stiedry and so well played by the New Friends Orchestra, brought three soloists, each giving performances of distinction.

Miss Giannini sang, with orchestra, the recitative and rondo, 'Ch'io mi scordi di te', composed in 1786 for Nancy Starace, the original Susanna in 'The Marriage of Figaro', and the recitative and aria, written in 1787 for Josepha Dussek, wife of the composer Franz Dussek, of Prague. The works require an interpreter able to give them the vehemence and power of music in the grand style, and Miss Giannini was the answer. Singing with complete freedom, fervor and ability to grasp in turn their rapidly varying moods, the soprano won well deserved ovations after each performance. Adolph Baller supplied the piano obbligato in the first of the two arias.

Mr. Totenberg and Mr. Primrose played the difficult Sinfonie Concertante with brilliance, and collaborated in unison passages with skill and taste. The work of the orchestra and Mr. Stiedry was nothing short of excellent. The 'Serenata Notturna' for solo quartet, strings and tympani, proved to be one of those delightful pieces which remains a perpetually bubbling spring of pure melody welling from some mysterious source known only to God and the composer. The Symphony which completed the concert was given with the Andante movement, which Mozart wrote to replace the original Andantino division, in an arrangement by the musicologist Dr Alfred Einstein. W.

Cordon Sings with City Symphony

Jean Paul Morel, a young conductor whose reputation preceded him here from Paris, where he succeeded Pierre Monteux as director of the Orchestre Symphonique, made his debut on an American podium on the evening of March 16 in Carnegie Hall



Kirstan

Jean Paul Morel, Who Made His American Debut Conducting the New York City Symphony

when he conducted the New York City Symphony in its series of popular priced concerts sponsored by Mayor La Guardia and the New York City WPA Music Project. Mr. Morel, whose experience includes both opera and symphony repertoire, chose a program predominantly French, including Berlioz's 'Roman Carnival' Overture, Franck's Symphony in D Minor, Stravinsky's 'Fire Bird' Suite and Ravel's 'La Valse'.

Norman Cordon, bass of the Metropolitan Opera, was the soloist of the evening, singing Mephisto's Serenade from 'Faust' and the Monologue from Mussorgsky's



Joseph Schuster



Norman Cordon

'Boris Godunoff'. Mr. Cordon brought sonority to both excerpts, but reserved his finest singing for an encore, 'Aprite un po' from the last act of 'Le Nozze di Figaro'. The basso was recalled many times and had to indicate the lack of more music before the concert could continue.

Mr. Morel proved himself a masterful director with a thorough knowledge of the scores he conducted. The performance of 'La Valse' was a bit heavy-handed, but on the whole the orchestra played well under his guidance. With longer acquaintance and the adjustments resulting from working together much may be accomplished by Mr. Morel. M.

Greek Music from the Orchestrette Classique

The program of the concert of the Orchestrette Classique, Frédérique Petrides, conductor, in the Carnegie Chamber Music Hall on the evening of March 3, was a gesture toward Greece, the principal number being Julia Smith's 'Tellenic Suite'. Miss Smith's piece was well scored and, in the main interesting and eminently worth a public hearing. It was acclaimed with much applause and its composer compelled to bow in acknowledgment. Beethoven's 'Prometheus' Overture; Honegger's 'La Mer Saronique' from his music to 'Pheëdre', and two songs in Greek style by Georges Poniridy, admirably sung by Alice Howland were also heard. The songs were 'Away from the Homeland' and 'Spinning Song'. Miss Howland also sang Elvira's aria from 'Don Giovanni'. The final work was Haydn's 'Oxford' Symphony. D.

New York Concerts

(Continued from page 30)

element. There was ample finger fleetness wherever it was called for and of a kind that was grateful to the ear, the two Chopin etudes offering conspicuous examples of this asset, the while the one in F lacked the requisite dramatic sweep and impact. The Bach, Beethoven and Brahms works and the Chopin ballade were all smoothly negotiated, though not subjected to very searching interpretative penetration. In the final group the Triggs musical pleasantry and the Tcherpnin morsels were played with special neatness. C.

American Ballad Singers

For their second annual concert, this group, led by Elie Siegmeister, elected to present a program of American folk-songs in the Town Hall on the evening of March 9. The works given were listed as "From the Pilgrim Fathers to Tom Joad". The singers include Ruth Fremont and Helen Yorke, sopranos; Evelyn MacGregor, contralto; Earl Rogers, tenor; Emile Renan, baritone, and Earl Waldo, bass. They sit around a table in the fashion of the English Singers, with the director at its head.

High credit must be given to both Mr. Siegmeister and to the group for their excellent ensemble in the matter of technicalities. That the individual voices blend as well as might be, cannot be said. The program was divided into five groups, 'Music of Early America'; 'Americans at Work'; 'The Melting Pot'; 'Folks of Present-Day America'; and 'Song of Today'. Mr. Siegmeister was responsible for all the arrangements excepting Billings's 'Song of the Sea'. N.

Blanche Raisen, Violinist (Debut)

Miss Raisen, a winner in the MacDowell Club's Young Artists Contest, had Stanley Freedman as her accompanist at her concert in the club's auditorium on the evening of March 10. Her program included a Ciaconna by Vivaldi; three sections of Bach's Third Partita for violin alone; the Bruch G Minor Concerto, the Scherzando from Lalo's 'Symphonie Espagnole' and works by Korngold and Wieniawski. N.

American Composers and Artists

The fourth and last concert of the series by American Composers and Artists, was given in the studio of Charles Haubiel on the evening of March 10. The program included a Suite for Trio by Elliot Griffis, played by the Henry Hadley Trio; a Suite for piano, 'From Dawn Until Dusk, A Child's Day' by Jeanne Behrend, played by the composer; songs by Annabel Comfort and Stanley Krebs, sung by Nora Hellen, soprano, accompanied by Paul Berl; a piano Quartet by Daniel Gregory Mason, played by the Brooklyn Chamber Music Society Quartet, including Carl Tollefsen, Nico Van Vendeloo, Willem Durieux and Augusta Tollefsen; songs for soprano by

Philip James, sung by Miss Hellen, and a Romanza for violin, 'cello and piano by Haubiel, played by the Henry Hadley Trio and the composer.

Southernaires and Anne Wiggins Brown

The Southernaires, a Negro Quartet well known in radio circles, joined Anne Wiggins Brown, Negro soprano who introduced Bess in the Theatre Guild's production of 'Porgy and Bess', in a double debut concert in Town Hall on the afternoon of March 9. Milne Charnley was the accompanist for Miss Brown.



Anne W. Brown

The quartet was heard in not too felicitous arrangements of Lieder by Schubert, Franz and Brahms; and Negro Spirituals, which were effectively presented. At the end of the concert they collaborated with Miss Brown in a medley of Stephen Foster songs and gave 'A Scene from the Weather-Beaten White-Washed Church'.

The soprano, in addition to the inevitable excerpts from 'Porgy and Bess', sang works by Santoliquido and Falla revealing a voice of rare natural beauty and surprising vocal command. A group of Creole Folk Songs was also well worth hearing. M.

Albert and Roland Valdes Blain, Guitarists (Debut)

A concert of music for the guitar, solo and duet, was given by Albert and Roland Valdes Blain in the Carnegie Chamber Music Hall on the afternoon of March 16. The program began with a group of solos by Albert which included works by Luis Milan, Ferandiere, Sors, Torrona and Granados. Following this, Roland offered a group by Bach, Aguado, Villa-Lobos and Albeniz. After the intermission, the two artists joined in a duo group which began with the first local hearing of 'Souvenir de la Russie' by Sors, and included also works by Mozart, Albeniz and Grasso. A large audience was enthusiastic in its reception of the players. N.

Lehmann and Melchior Complete Tour

On March 25 Lotte Lehmann and Lauritz Melchior were to sing their eleventh and final joint recital, at Indiana University. They appeared in ten cities during the current season, New Haven, Yale University; New Brunswick, Rutgers University; Washington, D. C.; Dallas, Tex.; New Orleans, La.; Seattle, Wash.; Spokane, Wash.; Vancouver; Charleston, W. Va.; and Pullman, Wash.



The American Ballad Singers with Elio Siegmeister (Left, Seated)

Musical America's Educational Department

MAKING HASTE SLOWLY IN THE MASTERY OF SONG

Emilio de Gogorza Tells of Need For Mastery of the Fundamentals Before the Student Can Progress

By EMILIO DE GOGORZA

THE study of singing is a "long road that hath no turning". As a rule it takes from five to seven years of study before even a real talent, vocal and musical, can bear inspection, and the difficult age in young men must be taken into consideration.

Melba began her career at thirty, Patti at sixteen; Geraldine Farrar was in her late teens, as was Lucrezia Bori. Jean de Reszke was forty when he re-emerged as a tenor; Caruso had counted twenty-five years when he began to sing in opera. To generalize about the right age for a singer to appear in public is impossible. So it is to predict what is in store for any student.

A case in point presents itself to me as I look back. In the late 'twenties (1928) a young man was sent to me for an audition at the Curtis Institute. The youth had been recommended to Geraldine Farrar by Roy Burnham and Miss Farrar was so kind as to give him an introduction to me, specifying that this young man had a fine natural voice and was worthy of consideration. It was a real dramatic tenor voice of fine quality and weight.

The possessor of this organ was of medium height and built like a wrestler. He was a butcher and miner by trade. Born in Turin, he was then twenty-three years of age. Thoroughly ignorant of music, his only aim at that time was to emit stentorian roars during which his face would become purple. In spite of all this, instinctively one divined real possibilities, not only because of the voice but because of an intelligent face and sympathetic nature. At the time of his acceptance by the Curtis Institute, the Turinese spoke chop-chop English. His Italian was of the people but clearly articulated. We started our collaboration with short vocal exercises, meanwhile trying to make the young man reflect on what he was going to execute; in other words, the mental work preceding the material. He began to assimilate the ideas that were presented by his teacher but I felt that preoccupation with the high note was predominant and that he was fretting to sing arias and operas. The sense of hearing guided him entirely and the study of music was drudgery. At the beginning he could not take into account the particular value of notes and rhythmic divisions were just so many puzzles. Various teachers, outside of singing, pronounced him a dunce and a hopeless case. He fatigued his vocal organs, he wrestled with his passions, he cried, he sighed and his weight decreased. There were threats to jump into the river and in his overwrought state the youth undoubtedly cried at his own funeral.

After Three Years

After three years of study the situation changed, much for the better. Little by little, by conscious or unconscious effort, my tenor was making sense. He began to have precise ideas about what he desired to learn. He was more than willing to be guided, was avid to progress and eager to become independent. A trip to Italy was an influence in the transformation. The mechanics of his voice were being mastered, his comprehension, taste, the meaning of the text, sentiment and style were blossoming. My miner and butcher boy was becoming a well-mannered and charming companion. He sought every sort of explanation of details of the voice and its use. He learned how to "blow" his sounds without strain, to declaim in speech and in song, and gradually the old throat tension was lessened. His Italian enunciation gained in distinction and his vowel sounds were correctly concentrated.

In his fourth and fifth year, he learned operas, and meticulously at that, with excellent rhythm and attention to detail. Their tessitura bothered him, but he was careful not to force or to persist when



Emilio De Gogorza

the feeling of strain or of fatigue became apparent. Foreign languages were a stumbling block. His English was weird, to say the least, and while French came easier it had no flavor. German was out of the question. In acting he developed quickly, having a sure instinct for the stage and for declamation.

In the last year of his studies, I recognized that here was a student who by intelligent application had conquered many defects and who also had developed flexibility of larynx—elasticity of the glottis; and who could summon shades of tone quality, his facial expression or mask responding naturally to the dramatic situations he was portraying. It came to me instinctively that here was an artist for Wagnerian roles. But where would they engage an Italian to sing these parts?—hardly in America. This pupil trusted me implicitly and the decision was made—after five years of study at the Curtis Institute he should return to Italy and make his career there. The generosity of Mrs. Bok did the rest. Today Fiorenzo Tasso is considered a prominent Italian Wagnerian tenor. Tristan, Parsifal, Siegmund, Loge, etc., are among his roles. The last I heard he also was singing Tonio, Pollione, Otello, etc. His path was not strewn with roses but his indomitable will and intelligence carried him forward. Moreover his gratefulness towards those who so generously helped him and an almost filial devotion to his teacher mark him as unusual. We can only hope his life will be spared for he is still young and a patriot.

Aesthetical Side Not Neglected

This little story shows what can be accomplished, I reiterate, even when a man is uneducated in voice or music and has worked until the age of twenty-three in a mine, after preliminary experience as a butcher boy! I may add that Signor Baccaloni is an enthusiastic admirer of the Tasso of today.

The mechanics of the vocal art were thoroughly studied in this case but the aesthetical side was not neglected. The principal part of Tasso's education, vocal and otherwise, was accomplished in Philadelphia. The teaching he received in this country fitted him to sing the broad and declamatory phrases of opera without fatigue because his projection had in it nothing of screaming or shouting. His accents were acquired by long practise in sibilating and exploding

The Case History of a Tenor Who Is Making an Opera Career in Italy After Hard Study Here

gently at first; then broadened as he became proficient in this method of exteriorization.

The race is by no means always to the swift and although many feel that by studying recordings they can shorten their vocal studies, let me say that only when a student is well grounded and can differentiate between good and bad, is this a safe way to progress. Until then, the study of voice had better be left in the hands of a competent vocal teacher. When you are vocally "independent" much can be gleaned from records, but beware of some of the scoops, bad attacks and questionable taste which the recordings of even the greatest vocalists show. These faults may have been just carelessness on their part in making the records, but if so, that carelessness is not to be imitated. If perfection is not of this world, good taste should be. Even genius has been carried away in its exuberance to show off. It is preferable to drink of your own glass, no matter how small, than to copy what doesn't become you.

Some Points of Study

Let me say that there are plenty of talented young men and women in this country and many experienced teachers to guide them if the students desire to study seriously. Often, alas! a fine young untrained voice coupled with musicianship is offered an engagement on the radio and later in the movies or opera and while the individual may be successful he rarely can be an example or a joy to the cognoscenti or stand close inspection.

Though I shall not attempt to discuss in detail this endless subject of singing, to those who have patience, the required talents and the backing, plus ambition and the sacred fire or calling, a few particularized points may be of interest. A natural position of the body is absolutely necessary. We know that when we breathe the air passes through the glottis, the windpipe and bronchial tubes in order to reach the lungs and when we exhale the air passes out of the lungs through the same channels. The normal breathing is from the diaphragm. In that manner the lungs expand at their base and a greater quantity of air is obtained. Clavicular or lateral breathing only serve to partly fill the lungs with air. When the stomach is drawn, it should be held in, and as the act of singing between breaths goes on it takes care of itself. To push out the stomach when singing is wrong. What the lungs are composed of is common knowledge. Since the lungs must expand at the base, tight belts are hardly to be recommended or anything that tends to compress the body.

The mouth is a point of great attention. The correct shape is oval. The muscles of the jaw may refuse to adapt themselves at first and it is the duty of the teacher to rectify this by intelligent exercises.

The upper jaw is immovable, the lower is capable of motion. Emphasis and the execution of rapid passages cannot be obtained unless flexibility of muscles is attained, or before the nasal and facial muscles are developed to make possible sibilants and explosives, without which singing is a strain and legato is out of the question.

To attack correctly after you have taken a deep breath naturally, without raising the shoulders or contracting the throat, the glottis must be closed so that the air as it pushes its way through the opening of the glottis, as you exhale, may cause the vocal cords to vibrate as they form the edges of its lips. The glottis stroke is a rapid closing of the lips of the glottis before the act of exhalation is begun. To recapitulate, and make it clear, it is necessary for the glottis to close a moment before the exhalation begins and to aim the sound with a lifted palate in the bridge of the nose or "dans le masque."

To treat and to correct faults of emission a scientific knowledge is necessary. In men's voices the

(Continued on page 40)

Heard and Told . . .

By EULALIA S. BUTTELMAN

FROM the shores of the Pacific come pleasant reverberations emanating from a pair of music educators who have lately changed their habitat from Oregon to California. One is enjoying Sabbatical leave; the other has just assumed the responsibilities of a new teaching position. Both are at Stanford University; that they happen to be sister and brother cannot be omitted from the account of their happiness in a new setting.



Eulalia S. Buttelman

First, the sister, Anne Landsbury Beck, has for many years been on the faculty of the School of Music at the University of Oregon, in Eugene. Mrs. Beck is widely known through the central and western states for her activities in the MENC and the Northwest MEC, which latter organization she has served as president within the past decade.

Of the leave of absence which she is

celebrating in the Golden Land of California, Mrs. Beck comments with fervor. Indeed, she admits she is tempted to "rapt detail" in recording her experience there, so utterly is it to her liking. However, with commendable restraint she reviews her impressions of Stanford (if a stampede to Stanford ensues, it will not be because Mrs. Beck did not try to be moderate):

"I am having a wonderful time both personally and professionally," says Mrs. Beck. "In addition to courses, I am engaged in some writing which I have long wanted to do, and now fortunately have the aid of Stanford's marvelous library. Stanford is a charming place; it is unique, in that people build homes directly on the campus itself, a tract of large acreage. There are no business places, however, on the campus, with the exception of a bookstore for student materials, and a small stand in the Student Union where magazines, tobaccos, and the like are procurable. In all the vast situation there is not even a 'corner grocery'."

"This is a remarkably self-respecting, law-abiding campus and community. . . . The students wear blue jeans and

refer to Stanford as the 'Farm'. The climate is perfect, barring the recent unusual precipitation which has prevailed over the state and northward. . . . The people here are the kindest I ever met for a large group, and the same friendly spirit exists in Palo Alto, a small town of quality, quite separate from but entirely coöperative with the University. In Palo Alto the business section is restricted to a limited locale. . . . To sum up, things here are choice."

Knowing his sister's favorable reactions, it is hardly surprising to find John Landsbury almost equally rhapsodic over Stanford: "I am perfectly situated," he writes, "in the most beautiful of all localities. Stanford is nearly my ideal of a university. . . . It runs to science—right 'up my alley', as one of my two undergraduate courses was civil engineering, not quite completed, but enough to give me a love for the scientific approach. . . ."

Until very recently John Landsbury was Dean of the School of Music at the University of Oregon; he is now officially connected with Stanford as Lecturer in Music. For next term he has planned some graduate courses in his pet subjects, namely, the Physics, Philosophy and Psychology of Music, plus a seminar in Music in Education. His interests embrace writing and musical performance, together with lecturing.

* * *

Lilla Belle Pitts, assistant professor of music education at Teachers College, Columbia University, and as southern as her name suggests, has made a swift rise to eminence in her field. Now a member of the executive board of the MENC, she is also much sought after as a speaker on educational programs across the continent.

One of Miss Pitts's most ingratiating qualities is a sane outlook on music in its relation to other aspects of life. Although her feeling for the art is sensitive, as demonstrated by her platform approach to it, she maintains the balance so desirable yet so often found wanting in those whose chief interest is music.

Perhaps the finest work of her career is done with children. Miss Pitts is intensely concerned with their development, and her success with the young is extraordinary. It is said of the clinics which she conducts that she achieves nearly unbelievable effects; upon these occasions every one, including the audience, has a grand time.

The study in the apartment which Miss Pitts and her sister share in Elizabeth, N. J., is lined with books pertaining to children. Few persons have a better grasp of child psychology, and her presentation of "integrating the child with life" is conceded one of the most valuable contributions made on the topic.

Another facet of a varied personality is Miss Pitts's unusually democratic attitude toward 'popular' music. She is its open champion when need arises, and can support her views by means of the full bibliography of swing, jazz, et cetera, which she possesses. Thus it is easy to see that she does not believe in cloistering music in an 'ivory tower'; on the contrary, she is prepared to link music with life at any and every level, and to defend her reasons for so doing. Lack of vision and the failure to sympathize with the broader aims and ob-

jectives of music education have been known to move her to exclaim: "The colossal ignorance of smart people sometimes amazes me."

* * *

On any roster of specialists in the sphere of school vocal instruction, the name of Alfred Spouse must stand well toward the top. Mr. Spouse is director of music in the public schools of Rochester, New York, where he has made an admirable record. National recognition has been accorded him for his remarkable accomplishments as conductor of voice classes; his master classes are notable for results obtained and for enthusiasm of student, teacher and auditor who attend them.

Currently Mr. Spouse is chairman of the mixed small ensemble music selection committee of the National School Vocal Association, an organization of size and vigor now affiliated with the MENC. Mr. Spouse is an esteemed member of both MENC and NSVA; he is also active in the American Academy of Teachers of Singing.

In Rochester Mr. Spouse succeeded Charles H. Miller, now retired but nationally prominent as educator and leader in the MENC, particularly in the Eastern division. Mr. Miller retains a lively interest in school music, and continues to be a fairly regular attendant at Conference assemblages despite his present addiction to the charms of Florida through half the year.

* * *

Many oddments of gratuitous service are asked of the Music Educators National Conference headquarters staff in Chicago, not infrequently by individuals having not the slightest claim on MENC facilities. Often, to be sure, the Conference can and does perform elaborate courtesies outside the overburdened schedule, but in some instances there can of necessity be no answer except the wastebasket. Occasionally a request comes in like the following phonetic *chef-d'oeuvre*:

"Dear Music Educator's I wish you could help me out by sending me a book about Bach and Batoven Im in a music club and must have it before Tuesday Id apreshate it very much Thank you." This appeal was signed with first name only, but complete address of the petitioner was plainly inscribed on the reverse side of postal card.

Mary Craig Heard in Virginia

Mary Craig, concert and opera soprano, pupil of Leon Carson, was heard on Jan. 26 in a recital program, in the art gallery of the residence of Mrs. John Kerr Branch, in Richmond, Va. George Harris, former concert tenor, was the accompanist. The soprano was also heard in a musicale at Brookfield, Va.

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American Conservatory Lists Summer Plans

Three Consecutive Sessions of Six Weeks Each to Be Held—Normal Classes in Child Training and Public School Music Instruction Featured

CHICAGO, March 20.—With a list of eminent pedagogues that includes many teachers, lecturers and recitalists, the American Conservatory of Music announces its curriculum for the Summer of 1941.

The Conservatory has arranged three consecutive Summer sessions of six weeks each—the first to start May 15, the second or principal session extending from June 26 to Aug. 6, and the third from Aug. 7 to Sept. 17. Under the direction of the officers of the Conservatory, including John R. Hattstaedt, president, and Charles J. Haake, educational director, the facilities of the Conservatory will be expanded and new courses offered this year. Examinations for a limited number of free and partial scholarships to talented students of limited means will take place on June 24 and 25 immediately preceding the opening of the main summer term.

The American Conservatory of Music is a member of the National Association of Schools of Music, and its requirements for degrees are based on those of the Association.

In the piano department, Henriot Levy, Rudolph Reuter, Allen Spencer, Edward Collins, Kurt Wanick, Louise Robyn, Tomford Harris, Earl Blair, Mabel Osmer, Jeanne Boyd and others will be available for private lessons and to conduct repertoire teachers' classes. The vocal department will include Theodore Harrison, Charles La Berge, Elaine De Sellem, John C. Wilcox; in violin, John Weicher, Herbert Butler, Scott Willits; Edmund Kurtz and Lois Bichl in 'cello; and Margaret Sweeney in the harp department. The organists, Mr. Van Dusen, Dr. Herbert E. Hyde and Mr. Eigenschenk, are to be available for private organ lessons, and special courses in church and concert organ will be given by Mr. Van Dusen and other teachers.

Public School Music

The public school music department will offer most intensive courses, especially during the major Summer session. The instructors in the department include: Clarence Dissinger, Ann Trimmingham, Henry Sopkin and Edna B. Wilder.

One of the features of the Summer session is to be the normal class in Children's Musical Training under the direction of Louise Robyn. These classes will meet daily for ten days, commencing July 7. In regard to normal classes, all problems, methods of private and class instruction and materials to be used will be fully discussed and demonstrated.

Intensive courses in Class Piano Methods for public schools (Oxford Piano Course) are to be given by Gail Martin Haake and assistants. The Oxford Course is used in the public schools of Chicago, Cleveland, New York and other principal cities.

A series of normal lectures on piano pedagogy and musical history will be given. Courses in harmony, counterpoint, composition and orchestration are being offered by John Palmer, Leo Sowerby, Jeanne Boyd, Stella Roberts and others.

Dramatic art courses, directed by Louise K. Wilhour and Louise Suess Mitchell will lead to certificates and diplomas.

A series of public recitals at Kimball Hall for the Summer term has been announced. These are to be given by members of the faculty and artist pupils, in-



Members of the Faculty of the American Conservatory of Music Who Will Teach at the Summer Sessions Are (Left to Right), Theodore Harrison, Edward Collins, Rudolph Reuter and Henriot Levy

cluding members of the Master classes. Among the members of the faculty, the following will take part: Messrs. Levy, Reuter, Collins and Harris, pianists; Robert Speaker, vocalist; Edward Eigenschenk, organist; Lois Bichl, 'cellist; and John Weicher, violinist. Students attending the Summer session will be admitted to the concerts free of charge.

MINNEAPOLIS COLLEGE OFFERS SUMMER COURSES

Curriculum Will Cover Wide Field of Musical Activity—Scholarships Awarded

MINNEAPOLIS, March 20.—Peter D. Tkach will conduct the fourth annual choral school Summer session at the Minneapolis College of Music, from June 16 to June 28. This will be an intensive two-weeks' course, sixty-six class hours for choral directors of colleges, churches and school supervisors. The schedule will include choral conducting, music study in the schools, choir building, church choir problems, music study in the high schools and choir repertoire in junior and senior high schools.

Harold Ayres, concertmaster of the Minneapolis Symphony and musical director of the college of music, will conduct a three-weeks' intensive master class session at the college from June 23 to July 12. A scholarship for the complete course is offered. Concertos, sonatas and smaller works will be carefully studied. Mr. Ayres will be assisted by William Muelbe, who will be in charge of the orchestra and band conducting classes.

Students who won scholarships in March were Rachel Koefod, twelve-year-old pianist, pupil of Laurinda Rast, winner of the piano scholarship offered by the Schubert Club of St. Paul, and Marie Shefeluk, violinist, pupil of Mr. Ayres, winner of the Thursday Musical Club student contest.

Claremont Hears Copland Operetta

CLAREMONT, N. H., March 20.—The Connecticut Valley Regional Orchestra, conducted by Walter Jenkins, music supervisor, presented its first local concert in the Stevens High School auditorium on March 5. The ninety members of the orchestra represent schools in Charlestown, Claremont, Hanover, Kimball, Union, Lebanon, Newport, Sunapee and West

Lebanon. Excerpts from Aaron Copland's operetta, 'The Second Hurricane' were included on the program. The complete operetta was presented in Stevens High School on the previous afternoon by a student cast.

ATLANTA WELCOMES NEW CONSERVATORY

Georgia Center Employs Twenty Local Teachers and Guest Artists Upon Staff

ATLANTA, GA., March 20.—After a lapse of three years, Atlanta now has another conservatory of music. The new Georgia Conservatory and Music Center was established last Fall after a survey of musical conditions in the city revealed the need for a new conservatory to succeed the old Atlanta Conservatory of Music, which went out of business soon after the disastrous Cable Piano Company fire, in which several persons were killed and injured.

The sponsors of the Georgia Conservatory and Music Center are: E. Katherine Reid, president; A. L. Gillham, vice-president and general manager, and Mabel Robson, secretary. The director of the new institution is Eldin Burton, well-known pianist and musician, and formerly a prominent music critic of the city. A faculty of twenty Atlanta teachers and imported artists comprise a staff offering the most complete course in musical subjects Atlanta has ever known.

Bring Guest Teachers

One of the plans for the new school is to bring in as guest teachers nationally famous musicians. The first step toward the fulfillment of this policy has been the engagement of Samuel Gardner, of the Juilliard and David Mannes schools of music faculty in New York City. Mr. Gardner makes his trips to Atlanta to fill a five-months engagement

by traveling south every two weeks. Other engagements of a similar nature are contemplated by the Georgia Conservatory and Music Center, and under the leadership of its young and vital director the school is rapidly taking its place as a center for musical activities in Atlanta.

POWELL JOINS FACULTY OF CLAREMONT COLLEGE

Pianist to Give Summer Courses—Other Music Educators Appointed

CLAREMONT, CALIF., March 20.—John Powell, composer and pianist, will join the music faculty of Claremont Colleges this Summer as special lecturer in the graduate institute of music.

Besides dealing with the folk song in musical composition to a general backgrounds seminar, Mr. Powell will also conduct a class for intensive work in musical composition with a group limited to ten students.

The faculty will include in addition to Mr. Powell, Henry P. Eames of Scripps College; Ralph H. Lyman, Kenneth G. Fiske, Daryl Dayton and Shirley Snider of the Pomona College music department; Hazel Beckwith Nohavec, of the University of Minnesota, and Helen Titus of the University of Michigan.

A special series of concerts by the Coolidge Quartet entitled 'Fifty Years of Chamber Music, 1890-1940', will be given for students as well as for residents of the local communities. The Institute opens June 25, and will continue through August.

University of Oregon Gives 'The Messiah'

Eugene, Ore. March 20.—The School of Music and the Educational Activities of the University of Oregon at Eugene, presented the University Choral Union and the Symphony in 'The Messiah' under the baton of Dean Theodore Kratt, on March 2. The soloists were Evelyn Gibson and Helen Tapken, sopranos; Josephine Albert Spaulding, contralto; Don Eva, tenor, and Lester Ready, bass. The chorus numbered 600.

J. F.

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NEW MUSIC: New Songs, Choral Works, Piano Studies and Exercises Released

SOLO AND CHORAL WORKS AMONG GALAXY NOVELTIES

THERE are three songs of the now traditional Galaxy standard, an organ composition of musical allure and a new Bach transcription for flautists, besides various choral numbers, in the Galaxy Music Corporation's latest sheaf of novelties.

Of the songs Gustav Klemm's 'A Curious Thing' is a little masterpiece of the short song art. An inspiring little verse by Mary Carolyn Davies constitutes the text and the setting provided by Mr. Klemm is correspondingly imaginative in its individual melodic character and the clock-ticking accompaniment for piano. It is written for medium voice.

In 'Ole Man Mule' Charles Wakefield Cadman has essayed a Negro dialect song with the authoritative and satisfying results to be expected of so versatile a composer and so skilled a craftsman. The piano introduction based on an accompaniment figure realistic in its strumming effect at once establishes the characteristic mood of the song, while the melody, studded with the traditional earmarks of the type, is eloquently suggestive of the characterization involved. It is essentially a man's song and, as a matter of fact, it is dedicated by the composer and the author of the words, Nancy Byrd Turner, to Lawrence Tibbett.

The third new song, 'Queen Anne's Lace' (A Ballad of a Summer Morning), by C. Ruskin Sandbourne, is a folksong-ish little song of insinuating flavor and charm, in which the music is of the very essence of the graceful little poem by Ruth Seymour Veseley. Its range is for medium voice.

The organ novelty, 'A Summer Idyll', by T. Tertius Noble, is a six-minute piece of exceptional beauty, redolent of pastoral scenes and written with all the technical sureness and harmonic resourcefulness familiar to all who know Dr. Noble's compositions of whatever kind; while for a new transcription for the flute Georges Barrère has taken in hand the 'Badinerie' from Bach's Suite for Orchestra in B minor. Needless to say, this highly effective arrangement, like its predecessors, has been made with irreproachable discretion and authority.

Special features of Galaxy's new octavo output are adroitly made arrangements by Alfred Whitehead of the old English tune 'Donkin Dargason' as 'The Hawthorn Tree' and an old Irish folk melody, with new words by Staines Franklin, as 'Winter's End', both for chorus of mixed voices; a fine arrangement by Philip James, likewise for mixed voices, of the Welsh folk melody, 'The Marsh of Rhuddlan', dating reputedly from 795; and a stimulating choral version by Boris Levenson of the Roumanian folksong 'The Village Gossip' for chorus of mixed voices with soprano solo.

Other noteworthy choral works are an excellent choral version by J. Bertram Fox of Schubert's 'Son of the Muses' ('Der Musensohn') for three-part women's chorus; a 'Hospitality Rune' for chorus of mixed voices by Nedric Baugh, who has achieved a distinctive setting of words taken from the Hebridean; a fine anthem,



Gustave Klemm



Tobias Matthey

'Teach Me, O Lord', by J. Christopher Marks, for mixed voices, and a well-designed arrangement by Gwynn S. Bement for four-part men's chorus of the chorale 'Now Thank We All Our God' from Bach's cantata 'The Lord Is A Sun, And Shield', with Catherine Winkworth's English version of the words.

VALUABLE DAILY EXERCISES DEvised BY TOBIAS MATTHEY

FROM Tobias Matthey has come a noteworthy set of Four Daily Exercises (First Set of Occasional Techniques) for advanced piano students and artists, via Boosey, Hawkes, Belwin, distributors here for Boosey & Hawkes.

These are exercises that should prove not only outstandingly useful but also stimulating and even provocative to the thinking pianist already equipped with a considerable technique, as well as to advanced students. In his preface the London pedagogue thus explains his motive in giving out these exercises:

"When our dog gets up in the morning he stretches his two front paws out as fully as possible and then his two back legs as far as they will go. This is followed by a good (rotatory) shake, beginning at his head and finishing with his tail. After this he feels quite ready for the day's exploits. Often we advanced players and artists also feel all the better for a good stretch and shake-up of our playing apparatus in the morning. These Four Exercises are designed for this purpose."

Number One is designed as a fullest-extension five-finger exercise, also involving side-to-side movements of fingers, hand and wrist. It consists of broken chord figurations in different rhythmic combinations, each formula using up all the fingers. Two different sets of these are given, one for large hands, the other for smaller hands. Number Two, for horizontal freedom and for agility—compulsion, consists of closely repeated notes allied with fullest lateral movements of the thumb, hand and wrist. Number Three, an exercise to induce agility-power, substitutes repetition of double-notes for the single notes in the preceding exercise. Number Four gives the closest-position arpeggio and "kick-off" and "float-off" practice, involving rapid, clean reiterations. And to these an extra chapter is added, with additional suggestions. Mr. Matthey himself considers that Numbers 2 and 3 are the most important of all.

Not the least valuable feature of this book will be found in some of the Gen-

eral Instructions given at the outset. And here Mr. Matthey repeats an admonition that, in view of the approach still clung to by many pianists heard today, cannot, it seems, be too frequently stressed: "If you play stiffly you are practising badly; and if your nervous equipment is unhappily such that it will not admit of your learning to play freely, then it will be far better for you to give up the piano and resign yourself to being, say, a butcher, a baker or a candlestick-maker!"

STANDARD PIANO STUDIES EDUCATIONALLY MODERNIZED

USEFUL new editions of standard collections of piano studies have recently been issued by Keith Prowse & Co. of London as a Celebrated Series of Piano-forte Studies Educationally Modernized by Ernest Haywood. Teachers will find these editions rewarding.

Mr. Haywood has painstakingly pursued the task of presenting in the most readily usable and musically suggestive form the twenty-five studies of Burgmüller's Opus 100, Bertini's Opus 100 also, and Köhler's Opus 50, selected and graded studies from Heller's Opus 45, 46 and 47, a set of Forty First Studies drawn from Czerny, Bertini, Burgmüller and others, and Clementi's Six Sonatinas, Op. 6.

'COWBOYS AND INDIANS' A CHILDREN'S OPERETTA

FOR young school pupils there is a strong appeal in the juvenile operetta, 'Cowboys and Indians', or 'The Story of Grey Eagle and the Palefaces', with words by Leila Pirani and music by Alfred Wheeler, which is published by the Edward B. Marks Music Corporation.

The story concerns the enmity on the part of an Indian tribe towards the Palefaces and centers around the Indian chief's eight-year-old son, Rain-in-the-Face. There is a speaking cast of fourteen characters, half of them Indians. The music is attractive and easy to sing and the piano accompaniments are marked by the utmost simplicity. In addition to plenty of spoken dialogue there are ten musical numbers and two dances. The only music incorporated that is not original is Mendelssohn's 'Spring Song', abbreviated and simplified for 'The Dance of the Forest'. The performance-time is given as about forty-five minutes.

A SCHOOL OPERETTA ABOUT DICK WHITTINGTON

A MUSICAL play for schools to be especially commended is 'Dick Whittington', with music by Grace Warner Gulesian, book by Isabel Anderson and lyrics by Pierce de Reeder, which is a publication of Boosey & Hawkes. It is an adaptation compressed into two acts for school purposes of a musical extravaganza in a prologue and three acts by the same composer and authors.

The play is blessed with a text of picturesque historical background and with picturesque characters. It traces the career of Dick Whittington from his arrival in London from the provinces as a poor boy to his capture, with his shipmates, by the Sultan of Morocco and his return to London and eventual election to the post of Lord Mayor.

The score starts out promisingly with a 'Prologue Oriental' and is replete from that point on with tunes of appealing melodious character, many of them with a merry lilt, which have been written with due consideration of the vocal limitations of the average school student. Both the music and the book, with its opportunities for characterization and dramatic action, offer a rarely frolicsome experience to the groups in mind.

'PETER AND THE WOLF' ISSUED AS PIANO SOLO

ONE of the most alluring musical books for children published in recent years is Serge Prokofiev's musical tale, 'Peter and the Wolf', as arranged for

piano solo by Felix Guenther. The text of the story is supplied along with the music and it has been illustrated most amusingly by Richard Erdoes. The publisher, the Mercury Music Corporation, has issued it as Number 1 of the 'Mercury Master Series'.

The piano score has been deftly made and kept down to as readily playable a basis as possible. In the orchestral score each character in the story is represented by a corresponding instrument, as, for instance, the bird by a flute, the duck by an oboe, the cat by a clarinet staccato in a low register, the grandfather by a bassoon, the wolf by three horns and Peter by the string quartet. In the absence of the different instruments the actual theme of each character must be impressed upon the memory so that it may easily be distinguished in the piano performance, so to that end the themes of the different characters are set forth on a page prefacing the piano score. This is a musical book to delight all children of whatever age, far up into the two figures.

EARLY AND MODERN GEMS IN 'OXFORD SONG GARLANDS'

SONG collections of unusual quality, the first two volumes of the The Oxford Song Garlands, gleaned from the Oxford Choral Songs, offer, as the foreword points out, an acquaintance with some of the vocal treasures of the past and an opportunity of studying the simpler examples of contemporary English song, though the contents of the volumes constituting the series are not to be limited to English song. The editor is Sydney Northcote, while the publishers are the Oxford University Press, represented here by Carl Fischer.

One of the features that commend themselves is the fact that the keys chosen make the songs used suitable for all voices. Volume 1, devoted to English songs of latter-day composers, contains such special gems as the 'Holly Song' of Herbert Howells, E. J. Moeran's setting of Shakespeare's 'Come Away, Death', Peter Warlock's lovely 'I Have A Garden', with poem by Thomas Moore, and 'A Girl Sings' and 'Blawear' by W. Gillies Whitaker.

The others are, Edgar L. Bainton's 'A Christmas Carol', Norman F. Demuth's 'The Brown Owl', Percy Judd's 'An Old Woman of the Roads', Reginald Redman's 'Cradle Song' and two Shakespeare settings by R. Vaughan Williams, 'Take, O Take Those Lips Away' and 'When Icicles Hang by the Wall', with an especially interesting example of cross rhythms between voice part and accompaniment in Hubert J. Foss's 'As I Walked Forth One May Morning'.

In Volume 2 are to be found four examples of early English classics in Purcell's 'Evening Hymn' and 'When I Am Laid in Earth' ('Dido's Lament'), Arne's 'Water Parted from the Sea' and the beautiful 'The Self Banished' by John Blow, first published in 'Amphion Anglicus' in 1700. With these are assembled eight of the finest German Lieder, by Mozart, Schubert, Schumann, Mendelssohn and Brahms, provided with, in most instances, new English translations of the texts.

NEW PIANO STUDIES PLANNED FOR SECOND-PIANO PURPOSES

THE twelve Companion Studies for the Piano, Vol. 1, that N. L. Ridderhof has written and Carl Fischer has just published fill the dual role of being excellent piano studies in themselves and combining as second-piano parts with the corresponding numbers in Streabog's Twelve Melodious Studies, Op. 63.

As solo studies they are intended for students who have acquired considerable facility in the second grade of piano study, and each one develops some one or more special points in technique or expression. As a second-piano part each is about one grade more difficult than the corresponding study in the Streabog set.



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RECORDS: Verdi 'Requiem', Beethoven Quartet Released

By
HERBERT F. PEYSER

THE main trouble with every performance of the Verdi Requiem not conducted by Toscanini is precisely—that it is not Toscanini's! Until another Toscanini appears all interpretations of Verdi's mass for the dead have willy-nilly to be measured by the tremendous standard he has established for it. Mr. Serafin has conducted the Requiem often and well. He was only commended for it while he was in New York. But to the extent that he is not Toscanini his Verdi Requiem falls short of what we know the Verdi Requiem can be.

Having said this much, I have made, perhaps, my chief criticism of the performance in question. In many respects it is an extremely eloquent and moving one, dramatic and often profoundly emotional. If it does not wrack and devastate you it distills affectionately most of the unfading beauties of a work which one is sometimes almost disposed to consider Verdi's greatest (after all, has not Ernest Newman called the Requiem "Verdi's best opera"?). Mr. Serafin has a keen sense of the universal drama of the mass, its pity, its heart-break. No good is served, of course, in pretending that the 'Dies Irae' attains under him the apocalyptic terror it has when the great Arturo rides the whirlwind! The movement is vivid, but not, as in the other case, afflicting. That terrific bass drum does not hit you with the appalling feeling that the underpinnings of the universe are giving way. But the winged 'Sanctus', the melting 'Agnus Dei', the awe-



Herbert F. Peyser

some 'Confutatis maledictis', the fugues of the 'Libera me'—these and others are virtuoso accomplishments of a really high order. The chorus sings exceedingly well and the Royal Opera orchestra meets all requirements. In the solo quartet the men have distinctly the better of the bargain. It is a pity Mr. Gigli seems to feel that the 'Ingemisco' is a kind of variant of Canio's lament and sobs unashamedly; for barring that blemish his delivery of this number is almost as earnestly beautiful as anything I have ever heard him do. Mr. Pinza sings superbly, with portentous significance and colossal authority. I recall no one who has surpassed his awestricken enunciation of the words 'Mors stupebit'. Both Meses. Caniglia and Stignani I liked rather better in opera performances abroad. In this Requiem performance the former's voice sounds rather thin and in several instances she flirts distressingly. Of the two, Mme. Stignani's achievement is distinctly superior, but it seems to me her tones had a greater opulence and a more velvety surface when I heard her as Amneris about eight years ago.

One of the points which troubled me about this Requiem was the apparent unwillingness of all concerned to observe, except intermittently, the fine subtleties of Verdi's carefully indicated dynamics. I am not prepared to say whether or not the recording engineers are to blame for the repeated neglect to differentiate between a forte and those triple and quadruple pianissimi the composer has so meticulously prescribed. At all events, those who take the trouble to follow the performance score in hand will spot many astonishing examples of this cheerful indifference.

And yet one question: Why, when the rest of the work is given in its completeness, cut out in the 'Lux aeterna' those ten unaccompanied bars "Cum Sanctus tuis in aeternum quia pius es"? Was insufficiency of record space the reason?

Verdi: Requiem Mass. Performed by the Rome Royal Opera chorus and orchestra under Tullio Serafin. Soloists, Maria Caniglia, soprano; Ebe Stignani, mezzo-soprano; Beniamino Gigli, tenor; Ezio Pinza, bass. (Victor.)

BEETHOVEN
Quartet in C Sharp Minor, Op. 131. Played by the Budapest Quartet. (Columbia.)

If there is a better performance on records than this one of what is possibly the most transcendental of Beethoven's quartets I shall be grateful to know where it is. Certainly I have not heard it. Today the Budapest players stand at the peak of the world's quartets and if anything were needed to prove it this great interpretation would suffice. In technique, in tonal quality, in matchless finish of ensemble, in uncanny perfection of rhythm and hair-breadth refinements of phrasing

it is alone and beyond compare.

Possibly the opening Fugue leaves one a trifle unconvinced. This adagio ma non troppo, which Wagner rightly called the saddest thing ever said in music, is also one of the profoundest utterances of a seer expressed in tone. I am not sure that the Budapest artists completely pluck out the heart of its mystery. Infinities dwell in this page and it seems to me the players take it a shade faster than is warranted by the "molto espressivo" which Beethoven asks for. Possibly the mechanical exactions of record space impose this necessity. I imagine, moreover, there could be more bite in those tragic sforzandi. These matters, however, are infinitesimal and from the allegro molto vivace on, the performance is such a revelation as John might have visioned on Patmos. The variations are miraculous not only in flawless beauty of execution but in communicating the poetic sense of Beethoven's message. Time was when these pages were deemed cryptic and forbidding. That was because players did not bring to them the technical grasp and the quality of divination with which Budapest artists discharge their task. The presto, utterly breathtaking, I have not heard equalled in a life-time of concert going. And when Wagner called the last allegro "the dance of the whole world" he must have imagined just such a performance as the Budapest Quartet has here given.

MOZART
'Eine kleine Nachtmusik'. Played by the London Symphony, under Felix Weingartner. (Columbia.)

EVEN those who might prefer the Andante a trifle slower than Mr. Weingartner, always addicted to fast tempi, takes it here can thoroughly relish this performance. In the first place the playing of the London Symphony is charming, the quality of the string tone always smooth and vital, the recording excellent. In the second, the conductor is in thoroughly good form—not always the case with him these years, particularly in Mozart. But every now and then flashes of his former greatness blaze up in him, and this is one of them. This year, the 150th anniversary of Mozart's death, may bring more consummate presentations of this adorable serenade than this, but I doubt if they will be numerous.

SCHUMANN
Quintet in E Flat, Op. 44, for piano and strings. Played by Jesus Maria Sanroma and the Primrose Quartet. (Victor.)

THIS is not a performance in the romantic vein, such as the work invites.

It has not a little brilliance, vitality and rhythmic life to commend it, yet it is not essentially in the Schumann spirit. Messrs. Shumsky, Gingold, Primrose and Shapiro, who compose the excellent Primrose Quartet, play well and Mr. Sanroma is a pianist of exceptional virtuosity and distinction in certain kinds of music. But the glittering, percussive style of his pianism belong to Stravinsky rather than to Schumann. It is out of place in such a movement as the first one of the Quintet even if this movement is marked "allegro brillante". All told, the five artists do their best work in the Scherzo and in portions of the finale, such as the Coda with its recall of the opening subject of the first movement and its play of counterpoint. But the interpretation as a whole radiates a good deal more light than heat.

SCHUBERT—'Wiegenlied', 'Aufenthalt'; STRAUSS—'Ruhe, meine Seele'; WAGNER—'Elsa's Dream', from 'Lohengrin'. Sung by Helen Traubel, soprano. (Victor.)

In point of vocal quality Miss Traubel's performance of these songs is beautiful. What it lacks is real depth and inwardness of expression, eloquence, vital and communicative emotion. The lovely 'Wiegenlied' of Schubert she delivers with smooth charm but with little of what the Germans call 'Gemüt'. On the surface the Strauss song and the Wagnerian air are well enough, but below this surface they hardly penetrate. 'Aufenthalt' is something which Miss Traubel never should think of attempting, for she lacks the temperament and imagination to give this formidable lyric anything like its tragic impact. And whose idea was it to supplant Schubert's piano accompaniment, with its fierce, hammering chords and its singing basses, with a villainous orchestral one which smoothes away all the stark power and robs the song of half its tremendous force? In the 'Lohengrin' number the Victor Symphony Orchestra plays well enough under Bruno Reibold.

MOZART
Quartet in C (Koechel 465). Played by the Kolisch Quartet. (Columbia.)

A FAIR but rather featureless performance of the famous quartet with the enigmatic dissonant introduction. I have heard the Kolisch artists play it much better in Europe and should not be surprised if the comparative mildness of this interpretation were partly a question of recording. The dissonances of the opening Adagio lack something of their customary sting, which may be due here to acoustical reasons. Yet there is considerably more in this masterwork than the Kolisch people manage here to get out of it.

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New York Studios

Glen Darwin, baritone, pupil of Bernard Taylor, has made many recital appearances recently, and was featured as soloist over the NBC network. Elwyn Carter, baritone, has fulfilled thirty-five concert dates during the current season in Tennessee, Georgia, New York, Michigan and Pennsylvania. He has been engaged for the festival at Bay View, Mich., during July. Donald Dame, tenor, has been heard in recital in Tennessee, South Carolina, New York, Mississippi and Virginia. He will sing 'Elijah' with the Handel and Haydn Society in Boston on March 23, appear as soloist with the Terre Haute Symphony on April 3, in Bach's 'St. John' Passion in New York on April 23 and 'Hiawatha' with the Schenectady Symphony on April 29. He has also been engaged for leading operatic roles in Chautauqua during the Summer and for the Worcester Festival in October.

Pupils of Ruth Shaffner, teacher of singing, who have been heard recently, include Jane Carolyn Pressey, soprano, who was guest-soloist at St. Mark's Episcopal Church, North Tarrytown. She also sang at the World's Day of Prayer at the First Methodist Church, North Tarrytown, and at the Protestant Chapel in Sing Sing. George Fuller, baritone, will be soloist at the Sunrise Service at Tarrytown on Easter Morning. Mathilda Lyons will give a recital in New Canaan next month. Miss Shaffner's glee club from Drey Seminary will make a Spring tour which will include Waterbury, Conn., White Plains and Peekskill, N. Y., and Bridgeport, Conn.

At a performance of 'La Juive' given at Hunter College on March 2, Dr. Leopold Glushak, tenor, sang the role of Eleazar, and Finley Walker, baritone, that of Ruggiero. Both singers are from the studio of Solon Alberti. Mary Jane Watkins, Anne Judson, Robert Hendricks and Mr. Walker, made a broadcast over CBS network on Women's Day of Prayer Program on Feb. 28. Miss Watkins and Frances Watkins gave a joint-recital in Dyersburg, Tenn., on Jan. 3, and have been engaged for a series of outdoor opera performances in Memphis during the Summer. Margaret Roberts, soprano, was soloist for the Alabama Society at the Hotel Astor on Feb. 18 and for the Dixie Club of New York on March 4. She sang for the Business Men's Club of Bloomfield, N. J., on Feb. 27.

Ellen Berg, eleven-year-old coloratura soprano pupil of Frank La Forge, was soloist with the New York Philharmonic at the Young People's Concert conducted by Rudolph Ganz on Feb. 15. Miss Berg sang 'Ah, lo so' from 'The Magic Flute' and the Mad Scene from 'Lucia di Lammermoor'. The other soloists on the program also from the studio of Mr. La Forge, were Harrison Slocum, tenor, and Edward Roberts baritone and Mabel Miller Downs who were heard in the trio from 'Faust'.

The Balladeers, male quartet, gave a concert for the British War Relief at the Waldorf Astoria on Feb. 23. This group included on their program 'The First Psalm' and 'Flanders Requiem' by their teacher Frank La Forge.

Jean Watson, contralto, artist-pupil of Edgar Schofield, appeared as guest-soloist with the Schubert Club of Schenectady, N. Y., on Feb. 27. She presented a recital on March 4 for the Matinee Musical Club of Philadelphia, Pa. Ernice Lawrence, tenor, who was heard on the Metropolitan Opera Auditions of the Air on Feb. 9, has been engaged to make a number of appearances in the Spring season. He appeared in recital for the Chaminade Club of

Providence, R. I., on March 6. Adelaide Van Wey, contralto, presented a recital of folksongs before the Three Arts Club of Washington, D. C., on Feb. 16. Norman Farrow, bass-baritone, was engaged to sing the part of 'Elijah' in a performance of that Oratorio at Lebanon Valley College, Annville, Pa., on March 18.

Paulette Jumeau, and Lois Higgins, sopranos, pupils of Hilda Grace Gelling, teacher of singing, were heard in a joint recital in Miss Gelling's studio on the evening of March 1. The program included excerpts from 'Aida'; 'Die Fledermaus' and 'Hänsel and Gretel', as well as a group of Brahms songs and works by Delibes, Respighi and Fourdrain.

Rachel Ravina, soprano, pupil of Carlos N. Sanchez, New York teacher of singing, arrived from Europe on March 4, after making numerous appearances in opera throughout Italy. She will be heard shortly in recital in New York.

Dorothy De Lay and Norman Goldblatt, violinists; Sophie Farber, Max Walmer and Harry Franklin, pianists; Saul Blumenthal, viola player; Louise Giachino, soprano, and Orcenith Smith, baritone, gave the sixth of the series of chamber music concerts at the Juilliard Graduate School on Feb. 18.

Fritz Mahler to Teach at Juilliard Summer School

For the third consecutive season, Fritz Mahler has been re-engaged to teach advanced conducting, opera and oratorio conducting, and score reading, at the Juilliard Summer School. His courses will include intensive study of conducting technique as well as a detailed analysis of major symphonic and operatic works, of both the classic and modern literature. The students will have frequent opportunities to conduct the school orchestra and will receive constructive criticism during these sessions. In the past two seasons the students, many of whom are high school and college teachers, with orchestras of their own, have come from all parts of the United States to develop their conducting technique with Mr. Mahler.

La Forge and Berumen Sponsor Concert

A concert under the direction of Frank La Forge and Ernesto Berumen was given in Stamford, Conn., on March 9. The Balladeers, a male quartet, opened the program with a group of English folksongs. Next Mabel Miller Downs, soprano, sang a group of American songs, with Cecil Gordon as accompanist. Then 'The Balladeers' sang 'The Lord's Prayer' by Malotte, and 'The First Psalm' and 'A Flanders Requiem' by Mr. La Forge. Miss Downs was heard in an excerpt from 'La Forza del Destino' with the quartet supplying the chorus of monks. The Balladeers offered a group of Negro Spirituals, Mr. Gordon contributed a group of piano solos, and in conclusion, Miss Downs and the quartet sang 'Omnipotence' by Schubert. Beryl Blanch accompanied the quartet.

Stillman-Kelley Scholarship Examinations to Be Held

The second audition for the Edgar Stillman-Kelley junior scholarship of the National Federation of Music Clubs, which precedes the national audition, will be held during the Spring months, concluding May 15. They will be open to instrumentalists and vocalists under sixteen years of age in Illinois, Iowa, Wisconsin, Missouri, Kansas, Arkansas, North Dakota, South Dakota, Minnesota, Nebraska, Texas and Oklahoma. These states constitute the Federation's Central Region. The scholarship consists of \$250 per annum, to be applied to the musical education of the recipient, who may hold the scholarship for three successive years.

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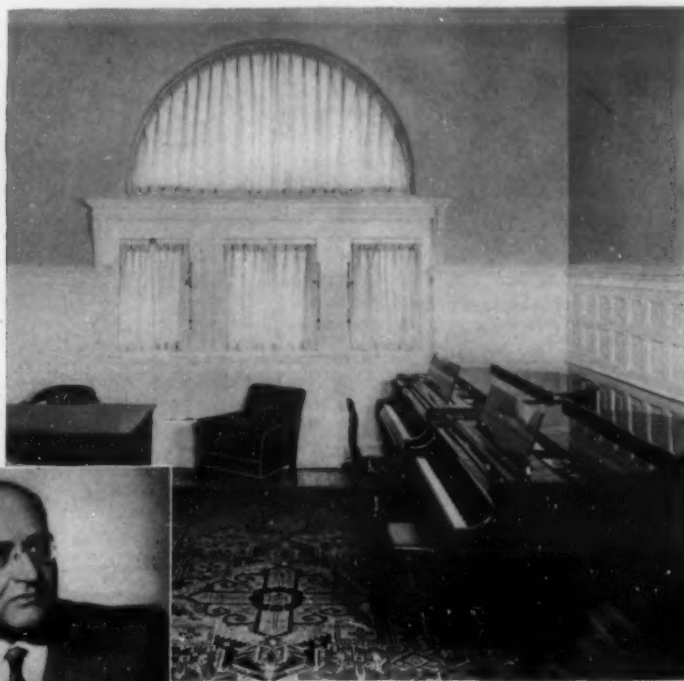
Ludwig Becker Conducts Orchestra in Music by Wagner, Brahms and Strauss—Soloists Participate

CHICAGO, March 17.—The Chicago Conservatory of Music, oldest music school in the United States, commemorated its seventy-fifth year of operation in this city with a Diamond Jubilee concert on March 16, at the Great Northern Theater.

Ludwig Becker conducted the sixty-five-piece Chicago Conservatory Orchestra in Wagner's 'Rienzi' Overture; Brahms's Second Symphony and the Johann Strauss Overture to 'The Bat.' The soloists, drawn from the school's roster in a special competition for the honor, included Mary Katz, violinist; Beulah Lund, pianist; Kenneth Ward and Richard Gordon, tenors; Frankie Fambro and Shirley Dickinson, sopranos; Betty-Lou Scandling, contralto, and William Tabbert, baritone.

The school was founded in New York in 1857, moving to Chicago in 1865 with the entire personnel. Its first home was the Crosby Opera House on Washington near State Street, which was destroyed in fire of 1871. C. Q.

Hartt School Opens Opera Department



A Glimpse of the Director's Studio in the Julius Hartt School of Music. Left: Friedrich Schorr, Who Will Head the New Opera Department of the School

Organized as Division of Voice under Friedrich Schorr—Two American Composers, Ross Lee Finney and Frederick Jacobi, Added to Staff

HARTFORD, CONN., March 20. A NEW opera department has been organized as a division of the voice department at the Julius Hartt School of Music under the direction of Friedrich Schorr, baritone of the Metropolitan Opera Association. Announcement of the new department was made by Moshe Paranov, director of the Julius Hartt Musical Foundation, which conducts the School of Music.

Mr. Schorr was appointed last September to head the school's voice department, in which he teaches voice technique and interpretation in the repertoire of Lieder, oratorio, opera, and general song literature. At that time, Harold Bauer, pianist, Aaron Bodenhorn, 'cellist, Alfred Einstein, musicologist, and William Kroll, violinist, also joined the faculty. Dr. Bauer, Dr. Einstein, and Mr. Kroll are serving as guest teachers and Mr. Bodenhorn heads the 'cello department.

Also announced by Mr. Paranov are the appointments of two American composers, Ross Lee Finney and Frederick Jacobi, to the Hartt School's staff for the season 1941-42. Mr. Finney, who is associate professor of music at Smith College, will head the composition department and Mr. Jacobi, teacher of composition at the Juilliard Graduate School, will be visiting lecturer and guest teacher of composition.

Plan Opera Performances

In the formation of its opera department, the School aims to provide an opportunity for the rising generation of singers to study repertoire from all the various aspects necessary to the portrayal of operatic roles. Under Mr. Schorr's guidance, instruction will be given in stage deportment, make-up, style and tradition, voice technique, and all the histrionic phases which enter into the well-rounded projection of an

opera character. Performances are planned to give actual operatic experience.

The Hartt School had its inception in a group of associated teachers, headed by Julius Hartt and Moshe Paranov, in the days preceding and following America's part in the first World War. Then, in 1920, the decision was made to open a school of music, and an old residence on Collins Street in Hartford was purchased and converted to the new School's use. By 1927, it became apparent that the School was assuming a community importance not anticipated, and an extensive educational reorganization took place with the division of work into junior, adult, college, and graduate departments.

Growth continued on such a scale that, in 1934, the School had assumed the proportions of a public rather than those of a private organization. Consequently, a group of citizens, representing various Connecticut communities sharing in the School's work, formed the Julius Hartt Musical Foundation under a Connecticut Charter and assumed control of the School's future. By 1938, a larger plant was acquired and remodeled into a modern building with two auditoriums and sufficient class room and studio space to care for all anticipated needs. From an original 100 students and eight teachers in 1920, the School now has grown to have an enrollment of 650 in all departments with a staff of forty-three teachers.

By an act of the State Legislature adopted in 1939, the School was approved in January 1940, by the Connecticut Board of Education as an institution qualified to confer degrees in music.

In commenting on the new opera department, Mr. Paranov states that the purpose is to provide a type of educational program that is being given more and more attention in various parts of the country by private and public groups as well as by educational institutions. He believes that the closing of European opera houses because of the war will force many American communities to

provide some kind of opportunity for the type of experience and training formerly so widely available in Europe for singers with operatic ambitions.

Munz to Teach at Curtis Institute

PHILADELPHIA, March 20.—Mieczyslaw Munz, Polish pianist, will teach piano next season at the Curtis Institute of Music. His engagement was announced on March 19 by Efrem Zimbalist, who will take up his duties as new director of the Institute on June 1. Mr. Munz, who was a faculty member of the Curtis Institute from 1930 to 1932, wired his acceptance of the new post from Campbellton, New Brunswick, in Canada, where he is making a tour. Under his contract, he will be associated with Rudolf Serkin, Isabella Vengerova and George Bolet.

Peabody Opera Class Gives 'Martha'

BALTIMORE, March 20.—The Peabody Opera Class on March 12 gave its first performance in other surroundings than the Peabody Conservatory at the Maryland Theatre. The opera was 'Martha,' with Margaret Besler, Olga Grether, Richard Sharretts, Robert Beam and others giving commendable accounts of their roles, owing to the excellent preparation given by Ernest Lert. The orchestra was under Stanley Chapple, newly appointed to the faculty. The ballet was directed by Bessie Evans. Leroy Evans was the coach. F. C. B.

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Fundamentals in the Mastery of Song

(Continued from page 33)

falsetto is rarely heard nowadays except over the air where it seems to be a valuable asset. The word "falsetto" means false and it is a correct definition, as the falsetto is an unsupported sound. It was popular in Italy and the French still advocate it in opera comique and operetta. In the women's voice, three registers are admitted but they should be unified into one. This means there should be no apparent transitions. Example: Kirsten Flagstad, whose voice is so well placed that her chest tones blend into her voice because they are frontally focussed and sung high. There are no uncertain, false or weak tones in the vocal passages of this superbly conducted organ. In the contralto and mezzo voices we often hear harsh sounds around F and F sharp in the middle-lower voice because these notes are not focussed correctly in the mask, being poised on the larynx.

Of course there are exceptional cases due to the construction of the vocal apparatus which makes certain demands of mezza voce impossible both in the

male and female voices. Intelligent gymnastic vocal exercises will develop most worth-while voices and increase volume, but one must proceed with care not to vocalise a beginner more than half an hour at his lesson. A beginner should not practise by himself until his teacher gives him, or her, permission to do so and three half hour lessons a week should be sufficient. When the pupil does practise by himself he should do so without forcing or straining to reach his highest tones, for, alas, high notes have a great fascination and these flights often result in vocal fatigue, or worse. This is often blamed on the teacher or his method.

The technique of the voice with an immature student should be acquired by easy stages and the simplest of exercises for the poise of the voice employed. Passages of agility or of ornamental style should not be studied until the slow scales, arpeggios, etc., are placed. All vowels should be used after "Ah" has served for a while, and *do re mi fa sol la si do* should not be neglected. The movement of the tongue and lips must be explained and when possible it

should be illustrated by the teacher. The consonants and the lingual consonants effect the emission of tone when he begins to sing words. These exercises shake the larynx by the movement of the tongue. These movements when correctly practised will render the tongue independent of the larynx. An equality in vowel sounds should be sought at once, with care for the individual vocal idiosyncrasies of the student.

We must not fail to emphasize the musical side, for the singer of today has every facility to become a musician—to study solfège, harmony and counterpoint. In Italy they still trust much to the ear and in many instances there are extraordinary results. Study of declamation, acting, analysis of roles, dramatic situations and learning how to pass from the speaking to the singing voice will save the pupil much time when he or she reaches the point of being ready to appear in public. To give anatomical, acoustical or physiological explanations is impossible in this short article. In the studio we can illustrate what in writing would only confuse the reader.

BOOKS

Mary Mellish Writes Striking Autobiography

Singers who write autobiographies when their musical careers are things of the past, usually expend about 99 and 44/100 of the time telling the world how great they have been. The amount of space taken up in this usually varies in inverse ratio to the magnitude of the career. However, Mary Mellish, once of the Metropolitan Opera, in her recently published 'Sometimes I Reminisce' (New York: G. P. Putnam's Sons) does not run true to form and the result is a racy, delightful, well-written book which, whatever its in-



Mary Mellish

Holt & Co.). Mr. Arnold believes that the country and the man are inseparable; certainly anyone who has heard Sibelius's music may readily believe so. There is little that is new in the book, for the student of Sibelius's life and works, but then the book was not written for students—at least not of the scholarly variety. The work is admirably written, simply yet not silly, as are so many books for young people. It pays youth the compliment of assuming that if you offer it substantial and sensitive narrative, upon an interesting, cultural topic, youth will welcome it as quickly as it does works that may bear a more specious appeal.

Mr. Arnold freely acknowledges his debt to writers who have preceded him in the field: the late Rosa Newmarch, Karl Ekman, Bengt de Tonne, Olin Downes, Harry Rogers Pratt and Lawrence Gilman. The story of his life is as complete as possible and the narrative is brought down to the almost immediate present, with Sibelius returned to his study at Järvenpää in a Finland smaller in geographical size, but infinitely grown in heroic stature and courage, not only in the eyes of Finns, but in the sight of the world, after the recent Russian invasion.

Mr. Arnold relates one fact as having been told him by Yrjö Paloheimo, Finnish Commissioner to the New York World's Fair in 1940, that may not have been known to other authors writing about Sibelius. Paloheimo, whose brother Arvi married Sibelius's eldest daughter, lived upon an estate very close to Sibelius's Villa. There were five Paloheimo boys, and there are now five Sibelius daughters. They naturally all grew up close friends. According to Mr. Paloheimo, Sibelius had had another daughter, Kirsti, actually his first child, who when she was five died of pneumonia, or a similar ailment. Mr. Arnold says this fact cannot be confirmed by any other source, but that he writes it exactly as it was told to him. It had generally been believed, that the daughter named Eva was Sibelius's firstborn child.

W.

Van Loon and Castagnetta Now Present 'The Songs America Sings'

Among recent fruits of the continuing literary and musical collaboration of Hendrik Willem van Loon and Grace Castagnetta are those embodied in 'The Songs America Sings', which, like its predecessors by that pair of compilers, is published by Simon and Schuster.

As in the previous books of the series, Mr. van Loon has supplied both the historical background of each song and an aptly suggestive illustration of its scene, mainly in color, while Miss Castagnetta has arranged the songs used in so simple a manner as to make them readily singable by any family circle, or other group of amateurs, and as easily playable.

Mr. van Loon's stories of the songs, which occupy the extended introductory chapter, are so jauntily recounted as to make their perusal an exhilarating expe-

rience. Whether he occasionally intends to give his readers a deliberate jolt or not, he succeeds when he proclaims the discovery of the tune of 'America' in Bach's chorale prelude 'In Thee Is Joy', deducting therefrom that Bach had discovered the tune somewhere and had appropriated it for his own use. But this is a "discovery" so far-fetched as to jeopardize confidence in the author's musical acumen.

The full-page illustrations by Mr. van Loon, with the feeling they impart of wide spaciousness, seem more pictorially imaginative, as well as more decorative, than ever. Most of them are gaily colored; others are restricted just as effectively to a scheme of black and white, as, for example, the glimpse of Southern cabins with a large tree draped with Southern moss that faces the song 'Deep River'. Other songs of the South included are 'Carry Me Back to Old Virginia', 'Massa's in de Cold, Cold Ground', 'My Old Kentucky Home', 'Dixie', 'Oh! Susanna' and 'Swing Low, Sweet Chariot'.

'Home on the Range' is here, and so are 'Darling Nelly Gray' and 'In the Gloaming' and 'Jeanie with the Light Brown Hair' and 'She'll Be Comin' 'Round the Mountain'. The traditional patriotic songs and 'America the Beautiful' are all included, as a matter of course, as is Stephen Adams's 'Nancy Lee' and also by a somewhat violent wrench of the inclusiveness of the title, the old Dutch 'Prayer of Thanksgiving'.

C.

Various Educational Books on Music

'The Pattern of Music', by George Sherman Dickinson, is a brief discussion of the nature of music as the motion of tones evolving into design, leading up through a description of the kinds of pattern-work, lesser and greater, to the conventionalization of design types into "Forms" (Vassar College Press). 'Music by Heart', by Lilius Mackinnon, is a detailed course of instruction in memorizing, based on the use of the memory quartet (ear, eye, touch and movement) and the co-operation of the conscious and subconscious minds (Oxford University Press). In 'Music in the Secondary School' Vincent Morgan offers a study of musical education in private boys' schools in New England, giving particular attention to music in the life of the school as a whole and to group music-making, chorally and instrumentally (Worcester Art Museum). 'Simplified Sight-Singing', by Allan Nern, presents a practical course in music reading based on the study of intervals, designed both for vocal classes and for students of instrumental music (Elkan-Vogel Co.).

C.

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trinsic value, shows definitely that Miss Mellish knows how to write, and it gives promise that she may win distinction as an author.

While uneven in quality, the sum-total of the book is good reading. The author does not dwell unduly upon her musical career nor does she over-lard her writing with anecdote. Her early struggles as a school teacher are amusing and show penetration. Her determination to become a singer and to land in the Metropolitan in any capacity whatever, is fully told. Again it is arresting. A member of the Scotti Opera Company which did so much for young American singers and sent many talented ones to the Metropolitan is another valuable point.

Miss Mellish's travelogues are less absorbing. The same ground has been covered too many times by writers who were travelers and by travelers who were writers. They form, however, a good background for the main interest of the autobiography.

This is Miss Mellish's own psychological reactions to life in general, to men—especially to men—to women, and to events. She is frank, often unnecessarily so, and occasionally one suspects she is being a self-consciously naughty, as there seems no valid reason, literary or otherwise, for some of the things said. You may, however, regard these passages as *sauce piquante*, if you choose. They are by no means the main interest of a really interesting book.

H.

A Sibelius Book for Younger People

Elliott Arnold, a New York newspaper reporter and the author of three novels, has written the first biography of Sibelius for young people. It is called 'Finlandia: The story of Sibelius' (New York: Henry

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Juilliard School to Hold Tenth Summer Session

Six-Week Term Open to Auditors as Well as Students—George Wedge, Director, Envisions Record Enrollment

THE Juilliard Summer School will open its tenth season with a six-weeks term beginning on July 7 and ending on Aug. 15. George A. Wedge, director, expects a record enrollment surpassing even last year's number of 800, when students from forty states, Canada, Cuba, Palestine, China, Porto Rico, Netherlands, Ecuador, Virgin Islands and Japan, attended.

At the Juilliard Summer School there are courses for everyone interested in music, whether as a professional or amateur. Charles Hackett, tenor of the Metropolitan Opera, offers vocal instruction and classes in operatic repertoire and stage technique. His course, as well as numerous others in all departments, is open to auditors as well as students. Ferde Grofé is in the department of composition and orchestration. Saul Goodman of the New York Philharmonic-Symphony, will give instruction in tympani.

As many high school students interested in music find it difficult to devote sufficient time to it during the school year, the Juilliard Summer School has planned a program of study especially adapted to their needs. The course is accredited and conforms to regent requirements. It includes individual instrumental or vocal instruction; training in the theory of music, daily rehearsals in orchestra, band and chorus, and artists' recitals. For those sufficiently advanced, participation in the weekly student recitals is encouraged.

A recital series of some twenty concerts by leading musicians, including Katherine Bacon, Frank Sheridan, Sascha Gorodnitzki, Coenraad Bos, Muriel Kerr, Guy and Lois Maier, Sigismond Stojowski and others on the faculty, are free to all Summer School students.

Mr. Wedge, director of the Summer School, is also dean of the Institute of Musical Art, which is the undergraduate branch of the Juilliard School of



George A. Wedge, Director of the Juilliard Summer School

Music. The Institute of Musical Art, during the school year, offers programs of study including major and secondary music subjects leading to a diploma, degrees in music and teachers' certificates.

Summer School students with the proper background for becoming can-

didates for any of these, can with proper qualifications, apply their Summer school credits to them. Laymen who wish to enroll in any of the courses can do so either for credit or not.

A "Clinic" series of forum programs on all phases of music education are conducted by leading artists and educators in a one-week session in July. The announcement giving complete outline of subjects for discussion and speakers will be issued in the Spring. These forums are planned for private teachers and music educators who wish an opportunity to discuss the immediate problems of their specialized fields.

Rabiroff and Leonard Davis, violinists, and Harry Franklin and Jeanne Therrin, pianists. The program included Concerto in A for violin, by Glazunoff; Concerto in G for piano, by Beethoven; Concerto in D Minor for violin, by Wieniawski, and the Concerto for piano by Ravel.

Hugh Porter to Give Summer Courses at Juilliard

Hugh Porter, who heads the organ department of the Juilliard Summer School, will give courses in organ instruction, church choral music and accompanying during the coming season. Mr. Porter is organist of the Oratorio Society of New York and organist-choirmaster of the Collegiate Church of St. Nicholas in New York.

Juilliard Pupils Play Ravel Works

A concert devoted exclusively to works by Ravel was given by pupils of Carl Friedberg at the Juilliard Graduate School

Juilliard to Give Course in Ensemble Playing

A new course in ensemble playing with recordings will be included in the curriculum of the Juilliard Summer School. Fritz Rothschild, a pioneer in this work, will direct the course which will include the study and performance of ensemble music using Add-a-Part Records for pianists, and string and wind players. The repertoire will include trios, quartets and quintets of all grades of difficulty.

Hackett, Salmond and Friedberg Heard

Charles Hackett of the Metropolitan Opera, Carl Friedberg, pianist, and Felix Salmond, 'cellist, gave the last of the Artists Recital Series at the Juilliard School of Music for the benefit of the students' aid fund of the graduate school on March 19. Mr. Friedberg and Mr. Salmond offered two Beethoven Sonatas and a Brahms Sonata and Mr. Hackett sang works by Handel, Loeffler, Debussy, Koechlin and Roussel.

Institute Students Give Rossini Work

A choral group from the Institute of Musical Art of the Juilliard School of Music under the baton of Igor Buketoff gave Rossini's 'Stabat Mater' at the Riverside Church on Sunday afternoon, March 16, with Frederic Kinsley as organist. Arthur Christman, clarinetist and Harold Lewis, pianist, gave a concert in the recital hall March 4.

Juilliard Students in Chamber Concert

Esther Rabiroff, Fredell Lack, Lurames Reynolds, violinist; Rolf Persinger, Martin Fischer and Meroslow Salyk, violists; Olive Kimmel, Jean Schroeder, Dorothy Coy, cellists; Ada Kopitz, Anna Tafel, pianists, and Phillip MacGregor, bass-baritone, took part in a chamber music concert given by the Juilliard Graduate School on the afternoon of March 4. The program included 'Phantasy' by Frank Bridge; songs by Scarlatti, Torelli, Legranzi and Beethoven, also the Sextet in B Flat by Brahms.

Juilliard Students Give Final Concerto Concert

The last of three concerto concerts given by the orchestra of the Juilliard School of Music under Albert Stoessel was given on March 8. The soloists were Esther

of Music, assisted by William Gephart, baritone, on the evening of March 15. The program began with the Sonatine, played by Thelma Aronoff. This was followed by Pavane played by Jeanne Therrin, and 'Jeux d'Eau' by William Masselos. Mr. Gephart then sang 'Ronsard à son Ame', 'L'Enigme Eternelle' and 'Don Quichotte à Dulcinée'. The program closed with 'Le Tombeau de Couperin'. The Prelude and Fugue were played by Walter Schoeneweis; the Forlane and Menuet by Hadassah Sahr; the Rigaudon by Lilliam Rosen, and the Toccata by Miss Therrin.

Pescia Offers Scholarships

Astolfo Pescia, teacher of singing who was brought to America by Grace Moore to direct the vocal department of the Grace Moore School of Singing, will give two one-year scholarships, to young American singers. The requirements are that applicants must be between the ages of sixteen and twenty-five, and must have the necessary attributes to insure success in the musical world, such as good health, appearance and personality. Previous vocal instruction is unnecessary, but some musical background and training is essential. The two winners will begin working under the personal direction of Mr. Pescia at once and continue for one year. Auditions will be held at the St. Hubert Hotel, from March 10 to April 10.

Harmony Guild Holds Meeting

The Harmony Guild of New York met on March 12. Charles Haubiel and Ruth Kemper discussed 'The Modern Composer's Use of Orchestral Instruments' and the program included several of Mr. Haubiel's violin compositions. The winners of the recent contest for a scholarship in harmony and analysis of composition were presented. They were Franc Snyder, Theodore Gargiulo, and Rose Kala Rubin.

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Flint Civic Opera Marks Tenth Anniversary



Act I of 'Samson and Delilah', the Third and Final Production of the Flint Civic Opera's Tenth Season

FLINT, MICH., March 16.

THE Civic Opera of Flint concluded its 1941 season, celebrating its tenth anniversary, with a performance of 'Samson and Delilah' on March 3. Its program this year consisted of one performance each of 'La Traviata', 'Faust' and 'Samson'. Previous seasons have witnessed twenty-nine performances of twelve grand operas. Seventy singers have appeared in principal roles, while perhaps 200 others each year have formed the orchestra, chorus and ballet personnel.

Fred L. McKittrick, tenor, who has sung in twenty-two local productions, was the Samson and Dorothy Stone, contralto, the Delilah. James Palmer was the High Priest of Dagon, Charles Melvin Gregor, Abimelech, John Gowler, an old Hebrew, Howard Boutin, a Philistine messenger, and Duke Parker appeared as A. Child. The Flint Civic Opera Chorus was augmented by the Junior College Choir. Marie Prah was solo dancer in the third act Bacchanal. Dr. William Wellington Norton conducted. Anthony L. Stivanello was the stage director and Emily G. Hixson, musical director. Raymond P. Lewis, president of the Flint Community Music Association, read greetings from Oscar Hill, director of the Cincinnati

Opera, and Lawrence Tibbett, baritone of the Metropolitan Opera.

Judging from the audience assembled at the Palace Theater to enjoy the last performance, Flint bids fair to receive merited recognition for the encouragement it has given opera as an expression of musical and cultural advancement. Sustained effort has enlarged and refined the company's productions. It has also brought an increased response from audiences, and a growing appreciation of many details of music and action has become evident.

Civic Opera in Flint is conducted as a division of the Flint Community Music Association. There is also a symphony of 100 players, an annual performance of the 'Messiah' with 200 voices, and many other musical activities. Its chief purpose is to encourage musical expression in its various forms, to provide an opportunity for local talent, and to aid in the cultural development of the community.

Although its policy is to use only local singers in its roles, an exception was made this year, when Thelma Von Eisenhauer, of the Chicago City Opera, was invited to be guest artist, as Violetta in 'La Traviata'.

JAMES C. WHITE

MUSIC SCHOOL GUILD MEETS IN CONFERENCE

Second Annual Gathering Is Held in New York at Manhattan School and Music School Settlement

The second annual conference of the National Guild of Community Music Schools was held on March 18 and 19. The opening session took place at the Manhattan School of Music with Janet D. Schenck chairman of the Guild and director of the school presiding. Speakers included the Hon. Newbold Morris, president of the council of the City of New York, William H. Kilpatrick, emeritus professor of education at Teachers College, Columbia University, and Stanley Chapple, conductor, lecturer and author. A meeting on registrar and office technique was followed by visits to the four New York Schools that are members of the Guild. In the evening there was a joint student concert representing Member Schools of the Guild in Hubbard Auditorium of the Manhattan School of Music.

The meetings on March 19 were held at the Music School Settlement, 55 East 3rd St., and included a directors executive meeting and a conference on

aspects of the Community Music School, with Eleanor White, director of the Turtle Bay Music School, as chairman. The speakers were Johan Grolle, director of the Settlement Music School, Philadelphia, on music as a need in the development of modern youth; Emily McCallip, director of the Cleveland Music School Settlement, on leadership; Wellington Sloane, director of the Brooklyn Music School Settlement, on the adult and the Amateur; and Melzar Chaffee, director of the Music School Settlement of New York on the contribution of the community music school to American life.

NEW YORK UNIVERSITY PLANS MUSIC CONFERENCE

Fifth Annual Event Will Be Held Under Department of Music Education Auspices in April

The Fifth Annual Music Conference, sponsored by the Department of Music Education of New York University, will be held on April 5, at 2:30 P. M., in the Auditorium of the School of Education building. The general theme of the Conference will center around trends in music education and the place of music in the school and community.

The program will include addresses by the following speakers: Trends in Education That Challenge Music Supervision, Charles E. Griffith; The Music Supervisor and His Relation to the Community, Augustus Zanzig; Human Values in Music Education, James L. Mursell; The Promotion of Democracy Through Music, John Erskine. Following the panel discussion there will be an open forum with Dr. William A. Hannig as coordinator.

A period of choral singing will be conducted by Luther W. Goodhart. The members of the Conference will join with the Chorus of the Department of Music Education. The evening session of the Conference will be a joint meeting with the New York In-and-About Music Educators' Club. The dinner will be held at the Hotel Brevoort. Marshall Bartholomew will speak on the subject of "Music and Our South American Neighbors." Dr. Ernest G. Hesser will act as chairman for both the Annual Conference and the In-and-About Club meeting.

Giovanni Martinelli has been made president of the Musical Retreat Club.



Evelyn Swarthout, Pianist (Left), with President Gordon Singleton of Mary Hardin Baylor College, Belton, Texas, and Mary Louise Beltz, Contralto, after a Recital



Elwyn Carter, Baritone (Left), and Donald Dame, Tenor, Enjoying a Warm Day While on a Joint Recital Tour of the South



Beatrice Fenner, Composer, in Front of Her Los Angeles Home, Reading a Favorite Publication



Lois Bannerman, Harpist, Tries Her Luck on Skis on a Midwinter Vacation before Leaving for a Spring Tour That Will Take Her West to Iowa and South to Kentucky

More Gentlemen—and Ladies— of the Press . . . 4.



Marjory M. Fisher, San Francisco News



Marie Hicks Davidson, San Francisco Call-Bulletin



Alexander Fried, San Francisco Examiner



Carl Bronson, Los Angeles Herald



Isabel Morse Jones, Los Angeles Times



Alton McConkey
Richard E. Hays, Seattle Times



Alfred Frankenstein, San Francisco Chronicle



Susie Aubrey Smith, Portland, Ore., Journal



Bruno David Ussher, Los Angeles News



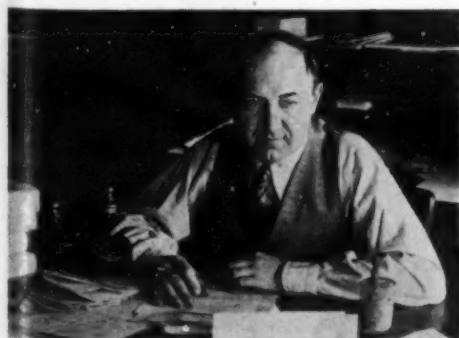
Suzanne Martin, Seattle Post-Intelligencer



John C. Kendel, Denver Post



Hilmar Grondahl, Portland Oregonian



Gilbert Brown, Seattle Star



Ann Stein Roth, Denver News



Jennie Kendall Campbell, Kansas City Journal



Glad H. Thompson, Kansas City Star



"Not a Mere Virtuoso, But An Interpreter of Great Music"

JEROME D. BOHM, NEW YORK HERALD TRIBUNE, MARCH 17, 1941

NEW YORK TIMES, MARCH 17, 1941.

OVATION TO FOSTER AT SOLOIST DEBUT

Young Southern Pianist Who
Won Philharmonic Honor in
Contest Plays Beethoven

OFFERS C MINOR CONCERTO

Reading of Masterpiece Given
in Grand Manner—Wagner,
Mozart Also on Program

By NOEL STRAUS

As winner of the Edgar M. Leventritt Foundation award, Sidney Foster, 23-year-old pianist from Florence, S. C., made his local debut in the role of soloist with the Philharmonic-Symphony Orchestra, under John Barbirolli, at its concert yesterday afternoon in Carnegie Hall. Mr. Foster, who was heard in the Beethoven concerto in C minor, proved himself a richly gifted performer, and his brilliant playing occasioned a prolonged ovation.

With all the enthusiasm and fire of youth, Mr. Foster, whose approach to the keyboard was of the noble, heroic type, gave the concerto a reading in the grand manner. The early masterpiece of its composer thrives under such treatment, for it already partakes of the nature of the weightier of his creative efforts, looking forward to the future, rather than backward to the eighteenth century.

Mr. Foster established the expansive, dynamic frame of his interpretation with the bold, vital proclamation of the chief theme at the outset of the opening allegro, and led the movement to a telling climax of power in the cadenza near the close. The difficult feat of keeping the subdued music of the largo in the right relationship to such a forceful treatment of the corner movements was skillfully accomplished. And if the largo and the more lyric moments elsewhere were somewhat lacking in poetic depth, the concerto as a whole received a thoroughly artistic and impressive unfoldment.

Mr. Foster's strong, sure fingers met all of the technical difficulties of the concerto with ease, and his tone, always virile and alive, possessed stamina and bite when used with stress, while it became mellow and singing in softer passages. It was a tone capable of a wide range of dynamic effects, and was employed with a nice sense of color and nuance in a thoroughly competent and intelligent presentation of the display piece.

Mr. Foster won the Leventritt prize, consisting of this appearance with the orchestra, at the competition held by the Foundation last Fall, which was open to pianists from 17 to 25 years old living in this country but without previous experience as soloist with a major orchestra.

SIDNEY FOSTER

"A pianistic talent of exceptional promise was disclosed by Sidney Foster, who was heard as soloist with the Philharmonic-Symphony under John Barbirolli's direction in Carnegie Hall yesterday afternoon. Beethoven's Third Piano Concerto in C minor, Op. 37, which Mr. Foster chose for his debut, is not an easy one for so young a player to interpret convincingly. That Mr. Foster chose it, rather than a display piece such as the Tchaikovsky or a Liszt Concerto, speaks well for his seriousness of purpose, and proves that he preferred to reveal himself first to discriminating listeners, not as a mere virtuoso, but as an interpreter of great music. He brought to his task a finely schooled, comprehensive technique and a widely variegated dynamic palette. His musicianship is as solidly grounded as his digital mechanism, and he has both imagination and intensity, two attributes without which no interpretative artist may hope to succeed."

—New York Herald Tribune, March 17, 1941

"The young musician's abilities are founded on a note-sure, firmly controlled technic, but only founded on them; for he adds to his incisive command of the keyboard an invigorating amount of musical taste and enthusiasm."

—New York Sun, March 17, 1941

"A sturdy young keyboard talent was revealed in Sidney Foster. . . . Distinctly he will bear watching—and hearing. Technic and ringing tone joined toward compelling playing on the strictly physical side, and young Sidney has already grasped the long view in laying out interpretative plans."

—New York World Telegram, March 17, 1941

"The abundance of technical facility which Mr. Foster revealed in the opening movement of the concerto was impressive; but there are any number of young artists extant who can play fistfuls of rapid passages, and the pianist's playing of the largo was even more impressive. There Mr. Foster revealed that he does not share the unhappy lot of the young virtuoso who can play the fast parts but can't play the slow movements. The young artist's approach to the largo was poetic and showed evidence of keen musical instinct. Sidney Foster is a young virtuoso of considerable promise."

—New York Post, March 17, 1941

"His technique is commendable, and his version of the solo part was a creditable example of discerning and contemplative musicianship."

New York Journal American, March 17, 1941

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